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At the Theatres.

Caprice, produced at the New Park Theatre on Monday night, was an agreeable disappointment to many people, and a disagreeable revelation to those who have pooh-poohed Howard Taylor's claim to the joint authorship of May Blossom. If the presentation of a good play be admissible corroborative evidence, then Mr. Taylor may have assisted Mr. Belasco in the preparation of the Madison Square piece, for Caprice possesses many points of merit which emphatically attest the author's ability as a playwright. The large audience present, although of a critical character, gave unequivocal approval to the work, and called Mr. Taylor twice before the curtain at the end of the third act.

The story of Caprice is told unpretentiously and directly, as befits its simple domestic character. Mercy Baxter, the daughter of a farmer, is loved by Jack Henderson, a swell New Yorker, who is encamped with some friends in the Adirondacks. Mercy is an illiterate young person, whose accomplishments are confined to looking pretty and feeding chickens. But Jack is enslaved by the girl's charms of person and disposition, and he overlooks her educational deficiencies sufficiently to contemplate a life of Arcadian simplicity with an ungrammatical partner among the North woods, and in the first act he proposes and is accepted. Act Two occurs on the morning of the wedding. Jack's father makes his appearance, bent on preventing a family *mesalliance*. He threatens and pleads with the son by turns without effect. Mercy, however, offers to give the young man up, but the latter, with the usual rash impetuosity of a lover, refuses to permit this and defies his stern parent, who thereupon disowns and casts him off. Act Three discovers the couple ensconced in their Adirondack home. Jack is turning to account his talent for painting, supporting the bride by his brush. He has grown somewhat weary of his surroundings, finding the solitude of the mountains an inadequate exchange for the gaieties of city life. The *gaucheries* of the rustic Mercy are also a source of fatigue. Love in a cottage, when practically experienced, has lost its delights. He tires of correcting the wife's ignorant speech and blurts it out. Her eyes are suddenly opened to the change in her husband's affections, and the discovery preys upon her mind. When she finally overhears him declaring to a friend that his love is on the wane, she makes a resolve to leave home, acquire knowledge, and become a lady. Thus determined, the girl bids farewell to Jack, and under the wing of the old farmer, her father, takes her departure. Four years are supposed to have passed before the beginning of the last act. They have been spent by Jack in a vain search for his wife, and by Mercy in a boarding-school which she has entered under an assumed name. In the house of Jack's father on New Year's day the couple meet face to face. He does not at first recognize in the accomplished woman of society his lost bride, and she does not undeceive him until she has learned that he has loved and still loves her devotedly. Then she makes known her identity. The barriers that separated them have been broken away, and the estranged pair are happily reunited.

Dramatists have used these same materials again and again, but Mr. Taylor has employed them so skilfully, and there is such a current of sincerity and truth in his relation of the old story, that its want of novelty does not detract a jot from the interest inspired. The dialogue is plain and straightforward. The author has not dressed his theme in wordy frills and furbelows, and the language runs along smoothly and naturally. He has exercised excellent judgment in constructing the climaxes to the acts, all of which are dramatically effective without appearing to have been trickily devised. Light and shade are harmoniously blended. The serious business of the play is relieved by a clever comedy, which is never obtrusive. In this latter department three or four personages participate, the best of which is a whimsical professor, whose chief characteristic is a jejunity that rivals that of the Widow Bedott. There is also a sketch of a countryman and a fresh young man of the period, whose individuality consists of gushboorishness, impudence and slang.

Albeit that nearly every member of the cast was at first fairly overcome with nervousness, Caprice was very well acted. Minnie Maddern played the heroine, Mercy, with rare naturalness and feeling. This young lady is versatile, and she coped alike successfully with the humorous, ingenious and pathetic requirements of the role. Her face is expressive, and tears and smiles, like showers and sunshine, are produced by her at will as the demands of the part necessitate. It is in this facial mobility that the charm of the little actress' personality lies. Her voice is sweet and resonant, and her efforts are directed by intelligence. In the earlier acts she presented a winning picture of the shy country maiden, pleasing the spectators by her artlessness and complete self-poise. The third act brought out Miss Maddern's reserve power. She gave pathos and intensity to the parting scene with the husband. In the last act her assumption of the graces of a woman of the world afforded a distinct contrast to the rustic manners of Mercy in the preceding portion of the play. Miss Maddern was suffering from a severe cold, which made her utterance almost inaudible at the back of the theatre, but the virtues of her performance were recognized, and several times during the evening she had to respond to calls in front of the curtain. As Jack Henderson, Arthur H. Forrest did some earnest and manly work. This gentleman has improved a great deal since we last saw him, but he still dresses and speaks like a Cockney. This would not be so objectionable were Mr. Forrest a native of the British Isle, but the accent of How Hells falling from the lips of a Yankee is an unpleasant affectation to say the least. Gentlemen like Eben Plympton, Walden Ramsay and Mr. Forrest are exceedingly foolish in assuming the garb and manners of a class that are not accounted estimable even in their native town. There may be impressionable servant-maids and romantic sempstresses who, in lieu of the real article, will admire these counterfeits; but it grieves the ordinary mortal, be he English or Yank, to realize the existence of actors who never to themselves have said—"This is my own, my native land." But to return to our mutton. T. J. Herndon made a lot out of the old farmer, Jethro Baxter, who watches over the welfare of his daughter, and intersperses several scenes with some shrewd native wit and wisdom. Charles Stanley was happy in the part of the eccentric professor, Philander Potts. Hudson Liston generally is charged with the duty of making people laugh. On this occasion he appeared in another guise, as the stern parent, Silas Henderson. The actor succeeded in investing the character with pomposity and bad temper, but he stiffened his neck, we fear beyond repair, in the effort. H. Percy Brooke was quite amusing as the lively youth, Wally. Edith Henderson and Harry Woodthorpe, a pair of mercurial lovers, were acted very well by Mary Wheeler and Melbourne McDowell. The minor parts were acceptably performed. A capital setting was given Caprice. The piece will run for two weeks, and then Wanted—A Partner will supplant it.

* * *

Tony Pastor's Theatre was crowded to the doors on Monday night. "Standing-room Only" was hung out at eight o'clock. Our Colored Friend had come to succeed The Corner Grocery, which would have run till Christmas if other engagements had not interfered. The unanimous verdict of the immense audience was that Our Colored Friend was a late-summer calamity. In the opening season we had rather chronicle a success than a failure; but justice compels us to set the decayed-vegetable seal upon Our Colored Friend. Its rankness is such that even the plot is not worth relating. The Colored Friend turns up at opportune moments to save an honorable family from various calamities, and uses stratagem and firearms to enforce his protests. Laura Lambert (Annie Ward Tiffany), a persecuted wife, enlists the sympathies of the Friend (Harry Myers), and he interposes to save her from the machinations of her husband, Edmund Lambert (Spencer Pritchard). Foster Grabbon, a sub-villain, was played by G. Charles, an actor with Bowery emphasis.

E. L. Walton made the most of the part of Levi Solomons, a Jew merchant. Gra Henderson was loudly comic in the part of an impossible actor, and was well seconded by Nellie Heywyod in the soubrette part, Julia. Dollie Thornton played Meg, an injured woman, with not a little pathos. Harry Myers' Colored Friend was of the "dandy nig" order, and a break into a neat song-and-dance seemed ever impending. Mr. Pritchard doubled for villain and hero, and acquitted himself creditably. Annie Ward Tiffany did not impress favorably in the role of the wronged wife.

The Colored Friend is to be kept on for two weeks. The dearth of attractions—not its merits—may bring it good patronage.

* * *

May Blossom runs steadily onward at the Madison Square Theatre to an accompaniment of good patronage. The piece this week will turn its 125th performance. There is every probability that it will run late into the Fall.

* * *

On Saturday night the Fourteenth Street Theatre will reopen with Charles H. Hoyt's laughable farce-comedy, A Rag Baby, for the attraction. New music has been composed and new scenery painted. Mr. Daniels will appear again in his entertaining performance of Old Spot, and several pretty girls will lend interest to the female parts. On the same evening the Grand Opera House doors are to be thrown open to the public, and Campbell's melodrama, The White Slave, will enlist attention. These openings on an off-night are to avoid the competition of Monday next, when the two great spectacles, Sieba and The Seven Ravens, and Mr. Tillotson's play, Queena, will divide the allegiance of the first-nighters. The Kiralfys at the Star and Poole and Gilmore at Niblo's are making preparations of the most extensive description, and the rivalry will doubtless result in performances of a very elaborate kind.

The Musical Mirror.

The third of Messrs. Donnelly and Kerker's productions, Fra Diavolo, at the Bijou on Monday evening, drew a good-sized house. The performance was not quite up to the standard of those preceding it, but the representation contained enough merit to please the bulk of the audience. The chorus came out strong in Auber's music, but the principals were by no means satisfactory in all instances. Alfred Wilkie, who appeared in the title role, sang fairly, but his acting was exertable. There was not in his personation the dash and devilry of the bandit chieftain, or in fact anything else that it calls for. Edward Connell and Arthur Tams buffooned too much as the bandits, Beppo and Giacomo. Adelaide Randall made a very charming Zerlina, adding to the favorable estimation she had already earned during the Summer season. Rose Leighton's Lady Allcash was a satisfactory piece of work. The opera was nicely mounted.

* * *

The Little Duke is doing a tremendous business at the Casino—the largest known in the history of the house. Every night, with one or two exceptions, people have been turned away. Madame Januschowsky has established herself as a favorite, and the other members of the cast are generally received with approbation. The opera will enjoy a long run.

The Gay Capital.

PARIS, July 2d, 1884.

The revival of La Petite Fee, a four-act comic opera by M. Jean Brus, the libretto by M. Gabet, is set down at the Lyrique Populaire for this week. The director of the Bouffes Parisiens is in treaty with Mlle. Sardinois for next season, as he loses the charming Théo, who goes to America. Mlle. Sardinois is a fine singer. She took first prize at the Conservatoire two years ago, and was engaged at once at the Opera Comique, but had little chance to let the public see what she could do, and whether she had talent; the Van Zandt being in the way. However, she had one little opportunity to distinguish herself last Winter at the Gaité, where she was allowed to appear under another name, Blanche Arral, and sang the part of Lucinette in the Droit du Seigneur. It is to be hoped she will accept the offer of M. Canton, as the Opera Bouffe prima donnas, like the stock in country stores, in spite of continual brushing up and turning the best side foremost, are somewhat faded and worn and need renewal badly.

Mlle. Helene Chevrier, who created the part of Marie in Cinque Mars, is also spoken of for next season at the Bouffes, and it is more than probable will appear there. Judic and Théo have both made good reputations here, and can make more money out of the "innocents abroad," especially as abroad they can keep up the fiction of youth, which has fled them long since. And Judic finds that the critics are unkind, not to say unfair, in "striking below the belt," when they compare her increasing embonpoint with the fairy-like proportions of the past.

M. Paul Cleves, the new manager of the Eden Theatre, has just started an *ecole de danse*. This school is to be in the building, and will be directed by Signor Balbiani. It is intended to be the nursery from which he will recruit the large ballet troupe needed at the Eden. There will be examinations every few months, and prizes given as an encouragement to the rising danseuses. In creating this school, M. Cleves has been inspired, no doubt, by the success of similar establishments attached to opera houses in Italy. It will be a good thing, insomuch that it will open a legitimate career to many young women.

There will be a grand singing contest shortly at the Conservatoire. Following is a list of the lady competitors, their professors and also the operas from which their selections will be chosen:

Mlle. Ribeyre, Prof. Archambaud, Les Huguenots; Mlle. Barre, Prof. Bonnehée, La Reine de Saba; Mlle. Simonnett, Prof. Bax, Le Pré Aux Clercs. Mlle. Salambiani, Prof. Bax, Pardon Ploermal; Mlle. Santelme, Prof. Bax, Faust; Mlle. Pernin, Prof. Bonnehée, Mirielle; Mlle Rousse, Prof. Crosti, Norma; Mlle. Vaillant, Prof. Bussine, Les Puritains; Mlle. Barre, Prof. Bonnehée, Robert le Diable; Mlle. Cabot, Prof. Archambaud, Noces de Jeannette; Mlle. Paccard, Prof. Masset, Lalla Rookh; Mlle. Pattoret, Prof. Boulanger, Les Puritains; Mlle. Noiret Ballerry, Prof. Masset, Herodiade; Mlle. Pelosse, Prof. Bussine, Hamlet; Mlle. De Laferbalie, Prof. Masset, Les Puritains; Mlle. Mercédes, Prof. Crosti, Sapho; Mlle Terestri, Prof. Archambaud, Hamlet; Mlle. Joly, Prof. Boulanger, La Sonnambule; Mlle. Narbonnet, Prof. Bax, Lalla Rookh; Mlle. Tidal, Prof. Boulanger, Le Prophete.

The last of the Bellinis, a grandson of the celebrated composer, has just committed suicide at Nice by jumping out of a third-story window of the St. Roche Hospital, where he was a patient, a series of misfortunes having reduced him to follow the trade of a shoemaker, in which occupation he made a precarious living. Alas, poor Bellini! could he but have seen such an ending to his race. What a retrogression the grandfather a composer of some of the most beautiful melodies which have ever charmed the ear, the grandson a maker of shoes!

M. Got, the eminent actor, head of the Theatre Française, and the only actor who has ever been decorated with the ribbon of the Legion d'Honneur, has been telling some funny stories of authors desirous of reading their plays to him, or to the committee of which he is president. One is of M. Aicard, father of the author of Smilis, which was produced last Winter. He had written a grand drama in five acts, entitled Jeanne d'Arc, and brought it before the committee to read, unrolled the manuscript and commenced distributing the cast—Bellot, an English captain, and so on, with a number of names each more English than the other, till he came to la pucelle d'Orleans. He was about to commence reading the drama, when suddenly he was overcome by emotion, his eyes filled with tears, and dropping the manuscript he fled, leaving his hat behind him. The piece was not produced. Another curious anecdote is of M. Léon Gozlan, the famous playwright, who was very nervous and timid about reading a piece, and requested M. Got to drop his handkerchief if he thought the piece bad, "because," he remarked, "I will not then inflict you with all of it." Got agreed, and during the first act, which was very bad, M. Got "dropped," thinking M. Gozlan would go no further; but, much to his surprise, M. Gozlan flashed a defiant look at him, shouted "second act," and went on reading. The language was exquisite, the ideas beautiful. The committee, enraptured, applauded, Got louder than all, when Gozlan gravely bowed to them, folded up his manuscript and left, the committee gazing after him in blank amazement. The piece was never played. French authors, like many others, are the queerest of cranks, and actually prevent their plays from being produced by their own stupidity.

The *dessers* of La Poule aux Euts d'Or, the new old piece which is to follow the Tour du Monde at the Châtelet, are nearly ready. This is a hen that has already laid many a golden egg for managers, and will probably continue to do so, as it will be produced in grand style with many new tricks and transformations. A very beautiful "enfer" and a "pays de l'harmonie" are talked of, so no doubt the Châtelet will have its usual success when it opens, about August 4.

Figaro states that Adelaide Ristori has really signed a contract to go to the United States and give a number of representations in English. Curious how they never can quit; it is so many years since Ristori first appeared that it is impossible to remember the number.

Charles Monselet has just written an operetta in three acts, called Le Diable Boiteux, The Lame Devil. M. Charles Lecocq has consented to write the music, and as he is now in with Nouveautes, it will be given there next Winter.

Berlin is making great preparations for the theatrical season. The Deutsche Theatre will give the Gotz of Berlichinger, by Goethe; at the Opera they are mounting Hero, by Ernest Frank, and the Residenz Theatre is arranging Le Club, by M. Goudinet, the Paris writer.

The Comedie Française gave us a reprise of Alfred de Musset's Les Caprices de Marianne, on the 23th. This is a most imaginative piece, and nothing is more certain than that the taste of the present day does not tend toward the sentiment and romance of which the works of Alfred de Musset stand at the head. Les Caprices de Marianne is undoubtedly the work of a genius, and yet with the exception of Octave, the characters cannot claim the slightest admiration, the singular idea of Collio getting himself killed by the soldiers of a jealous husband whose wife he adores, but to whom he has never even spoken, inflicts a story on the listener which is decidedly unreal; but the admirable style and beautiful language of M. de Musset must always command attention. It will bear reading over and over again for this one reason. In order to deserve the name of comedy the piece contains some humorous dialogue, but is nevertheless much more tragic than comic. The success of the evening was divided between M. Delauney (Delave) and Mlle. Tholer (Marianne). It would be hard to find anything more polished than M. Delauney's performance throughout.

M. Clerk, an actor the Française has taken from the Odeon, made his debut and a great success in the principal rôle of L'Avare. The Française collects from all other theatres the best talent, and has no trouble in doing so, as the aim of every French actor and actress is to appear at this theatre, which is considered the first in the world for acting, and the very top of the ladder of dramatic fame is to be allowed to play there in any part. The "supes" of the Française are the good actors of less important theatres.

It may perhaps interest your readers to know what French plays cost. A good comic opera can be bought for $2,000. A good play costs the same. Of course, great successes command much higher prices, and authors like Sardou ask $10,000, although they will usually come down from such a high price as this.

Authors here do not care to sell anything on chances—that is, so much per cent. on the profits. They will have cash down, preferring a certain amount sure to the chances of a big return, or perhaps nothing. Consequently, in buying a French play, it is generally for full right and title. Some reserve the right to play in French, as, *par exemple*, Lotta, who bought Nitouche for $1,600, cannot play it in French, as Judic's plays are reserved for herself. It is singular tha, so many French plays lose all their brightness and wit in translating, and become coarse, stupid and dull. This can only be accounted for in the fact that so many pretended translators go to work without any real idea of the spirit of the thing, concluding that a knowledge of the language, a quire or so of paper and a good dictionary are the only necessary adjuncts in translating and adapting, while it is absolutely certain that, to catch the true idea of the author, the play must be seen, or those many bright scintillations of wit often expressed merely by a gesture, and some of the best situations, are entirely lost.

Echoes from the Boulevard:—

At the club:

"Do you know A——?"

"Oh, yes; very well, indeed."

"What kind of a man is he?"

"He's the most honest man in the world—since he retired from business."

At court:

Judge—What are his antecedents; has he ever been in court?

Lawyer—He was once on a jury.

A parental lesson:

Banker receives a payment of 10,000f. in ten notes of 1,000f. each; counts them by wetting two fingers and lightly raising each one; arriving at the tenth, stops, and says aside to his son: "Never count the last one—there might be another under it."

M. Vitu.

The Villas.

On the first page of THE MIRROR is a portrait-group comprising the Villa quartet—Sam B., Agnes, Lucie and Little Vee. The Villas open their fifteenth annual tour at Miner's Eighth Avenue Theatre on Saturday night. The engagement marks a new departure for the talented family. Manager Villa will this season play his company in the large cities—week stands—abandoning the small towns entirely. He has engaged a company of excellent comedians, and will present comedy, burlesque and vaudeville. Agnes Wallace-Villa will appear in a new comedy-drama, Tat, the Wild Waif, supported by her pretty little daughter Lucie. Mr. Villa will, as usual, make a feature of burlesque, of which he is an admirable exponent. He will appear in his irresistibly funny creation of Pocahontas, in Her Royal Highness, founded on John Brougham's famous burlesque. Lucie Villa will display her versatility in support.

The other members of the Villa company will comprise: Sabra Denbon, vocalist and burlesquer; Alma Varrey, operatic vocalist; J. H. Snyder, Dutch comedy; Harry Barrymore, comedian; Colin Varrey, leading man; Walter Stanton, mimic, and the well-known Delmanning Brothers, specialties. Ed. W. Prentz, a fine solo violinist, will lead the orchestra.

The Colonel's Look Ahead.

"Until after the election I will have but one company out of town," says Impresario McCaull. "This will be the Falka company, which opens in Chicago on Sept. 8 for three weeks, and then goes to Philadelphia to remain indefinitely. Francis Wilson will play Von Falluch in this opera in place of J. H. Ryley. I will not put on Nell Gwynne at the Casino until the people tire of The Little Duke. This is a remote prospect. I have not as yet selected anybody for the title rôle of Nell Gwynne. Digby Bell, Laura Joyce, Lilly Post and Irene Perry will appear in that opera."

The Twins Cast.

"I went to Boston in a hurry last week, as you know," said Colonel T. A. Brown to a MIRROR reporter. "It took just two days to do in Boston what three or four experienced (?) men had spent a month in attempting in New York. The Boston Museum Stock company will produce Twins on Sept. 1, and Manager Field does not find it necessary to go outside the theatre to secure a single actor for any part. The piece was successfully produced in London last week. I go to Boston again on Wednesday, and after the run of the play there we will engage a company and send it on the road." Colonel Brown handed the reporter the cast of Twins, which is as follows:

The Twins	George W. Wilson.
Billings	Alfred Howe.
Adolphus	A. Arden.
O'Haversack	James Nolan.
Bolton, Jr.	James Barrows.
Rampankah	
Mrs. Billings	Kate Ryan.
Mrs. Grundy	Mrs. J. R. Vincent.
Edith	Blanche Henderson.
Matilde	Miriam O'Leary.
Lydia	Regina Dare.
Waiters 1 and 2	

Amateur Notes.

The Amphion Musical and Dramatic Club, of Brooklyn, proposes to give monthly performances during the Winter.

Very few of the acting members of the Kemble contribute to the treasury of the association. They are exempt from the regular tax.

W. A. Clark is not given the prominence in the Kemble casts which his ability as an actor warrants. He is one of the most talented of amateurs, and has proven his versatility by playing juvenile and comedy parts equally well.

Joseph A. Jacobs recited "The Maniac" with dramatic effect at an amateur affair at Bath, L. I., last week.

Popular Robert Hilliard, the genial president of the Gilbert, is gaining strength for the coming amateur contest by occasional visits to Brighton Beach, accompanied by Mrs. Hilliard and Bob, Jr. Mr. Hilliard claims that the dramatic corps of the Gilbert will be stronger than ever, the latest accessions to the company being Manager McConnell and Maurice E. Strauss.

Elita P. Otis has been participating in the social gaieties of Saratoga Springs.

The Amateur League and Hawthorne Societies will open the season early in September.

William Haworth appeared as Othello recently at his home in Cleveland. He was supported by amateurs.

Bessie Byrne has been giving readings at Saratoga.

Louise C. Shepard, who is at present one of the belles of Saratoga, contemplates the production of a play before the season terminates.

Woodcock's Little Game was presented on August 6, by guests of the Hotel Kaaterskill, Catskill Mountains. President Arthur was among the audience.

Maude Banks, daughter of the General, an amateur from the East, will make her début on the professional stage this season. She will star in East Lynne, Adrienne Lecouvreur, etc.

E. F. Coward's performance of A—— in The Romance of a Poor Young Man last season was a wonderful conception for a young man not yet twenty-one years of age.

Mrs. James Brown Potter is still abroad, but will return to the States in the near future.

Ella Smith appeared in Place Aux Dames at Smithtown, L. I., recently, with great success.

"Adapted from the French."

We are pretty familiar with that phrase, "Adapted from the French." And it must be added that certain writers ought to be more familiar with it than they are. They forget to use it occasionally.

The stealing of brains has always been a popular business; while the stealing of brains from French dramatists has been popular in a very marked degree. Mr. Bouricault can tell you something about this. Or, for that matter, you might get useful information from one of the later Stuart playwrights. We are simply doing what our forefathers did. They stole, and we are stealing. Without doubt, our descendants will steal. A past, present and future of literary theft.

There are persons who declare that it is not a sin to steal brains. I have heard smart lawyers and even men of conscience argue ingeniously on this point. Their conclusion is that what is made public by an author belongs to the public. If this is the case, it is unfortunate that the public has not been invited heretofore to accept an author's commissions.

No, there is such a thing as honesty in brain-work, as there is honesty in conduct. If the fact is not eagerly and candidly recognized, the reason is that authors themselves have too often failed to recognize it. Authors of plays are certainly the chief offenders. A successful poet, a popular novelist, a famous essayist or philosopher, is not apt to be a plagiarist. His books are not apt to be other men's books more or less modified. His work is his own work, evolved by imagination and thought and observation from his own brain. But I venture to say that half the plays in the world, many of them celebrated productions, are modifications or adaptations of the other half. The statement is hardly exaggerated.

When Wycherly wrote The Plain Dealer he wrote something that even now we should not like to lose; but would The Plain Dealer exist if Molière had not written Le Misanthrope? The Plain Dealer is quite as noteworthy in its way as Balzac's Père Goriot in another way. Where did Balzac find his treasure—how? Not in his neighbor's mine of genius, at any rate. The same code of morals encourages the novelist or poet to invent, the dramatist to adapt.

Nevertheless, a real drama is not a drama of adaptation. The real dramatist is not an adapter. When we shall begin to rely less on the ideas of others, to watch ourselves more than we watch them, we shall have a better chance than we have now to produce a fine and effective American drama. The American drama that we possess—that is, seen in our theatres—is a transparently unreal substance. When it is not adaptation, it is imitation. There is little difference here.

A child that is brought up in absolute dependence on the will and thought of his parents will inevitably lack character, personality. In the same way, an author who discovers that it is just as well to use ideas that have been expressed already as to use ideas out of his single small head, and considerably easier to boot, will lack character, personality. A thousand men of his kind could not make a literature or a national drama. It is safe to say so much, I think, for the present day. In the great ages of poetic drama, stories were the least part of plays. It was the manner of telling the stories, the poetic handling of them, which made splendid and enduring masterpieces. Shakespeare, though an audacious plagiarist, was an original dramatist in the highest possible sense. His genius was original, and he was able to illuminate old tales and characters with this. But no one can pretend that the processes of contemporary English and American dramatists, who warm over French plays and present them as new works, were the processes of Shakespeare. These dramatists filch from abler writers; Shakespeare and his like turned darkness into a glorious dawn.

Nevertheless, this is one of the commonplaces of argument: "Shakespeare stole, why shouldn't we?" The argument is absurdly fallacious. For, in the first place, one has no right to commit a wrong because somebody else committed such a wrong once upon a time and thrived on it. That must be plain enough, even if it were not true that Shakespeare's methods as an author were vigorously opposed to the methods of contemporary authors. After all, why should we bother about Shakespeare and our neighbors? We have an American drama to make, and we can only make it by looking into ourselves, into the world and the life we know, with sincerity, independence and imagination. Not, certainly, by turning Sardou or Dumas inside out.

Of course, the stage is broad to-day, and good adaptations of French, German or Spanish plays should be represented in New York as well as in Paris, Berlin or Madrid. But these works should be offered for what they are, not as "new and original dramas" by Mr. Smith or Mr. Johnson, whose wide renown as English dramatists is perhaps not solidly founded. Hundreds of French pieces have, it is well known, been performed as English plays in England. Scores of really clever English plays are versions of French pieces. Mr. Daly used to believe, apparently, that he was the author of all French plays produced at his theatre, and it is only recently that he has given up the practice of announcing adaptations as "Augustin Daly's latest and most brilliant comedy," or "Augustin Daly's new and successful farce." Mr. Bouricault is convinced, probably, that he wrote Led Astray, and Bartley Campbell knows that The Galley Slave was not suggested by one of Sardou's ingenious and striking situations.

* * * * * *

Let me give you, in very brief space, a concrete exhibition of the dependence that English dramatic artists have placed on French dramatists since the times of Wycherly and Dryden to those of Bouricault and Albery.

It is said constantly that the English dramatists of to-day do not follow in the footsteps of their predecessors. On the contrary, they imitate those estimable persons cautiously. Perhaps they have a little more conscience. The later Stuart dramatists were graceful and reckless thieves. They stole right and left—now a scene, now a situation or character, now an entire story, now a play itself. Dryden, the master-mind in the literature of his time, went so far as to use rhymed verses, after the French fashion, for tragic dramas. The dramas were bad enough, but the verses were unendurable. An accomplished critic, in explaining the influence of the French on the English drama during the Stuart period, makes a point that has been made repeatedly in our time against adapters: "While neither translations nor adaptations could reproduce in English language the outward form of the masterpieces of French tragedy and comedy, it was possible to borrow subjects, plots and characters, but not to transplant the spirit of either the serious or the comic drama of contemporary France." Yet the English writers for the stage were not deterred by difficulties from taking hold of French plays and making the most of them. A very large number of the plays produced during the Stuart period were either adaptations from the French, or mangled versions, or pieces constructed on French models. And, it is well to remember, there were some brilliant dramatists alive then in England. That was the age of John Wilson, John Dryden, John Crowne, Nathaniel Lee, Thomas Otway, Thomas Lutherne, Nicholas Rowe, Joseph Addison, Thomas Shadwell, William Wycherley, William Congreve, Sir John Vanbrugh, Farquhar, Steele, Mrs. Centlivre, Colley Cibber. The critic from whose writings I have already quoted sums up his impressions of the work done by these writers with fairness that leans to good-nature: "With the help of Spanish and French plays, to which they continued to resort through the whole of this period, our dramatists found little difficulty in obtaining the material for comic plots, and in varying the figures on which they concentrated their chief comic efforts. But they generally found that the complicated Spanish plots, whether simplified or not, required to be supported by characters of native English directness, and that a single French plot would not serve for an effective English comedy. At the same time, the higher efforts of French comedy of character, as well as the refinement of expression in the best of their models, were alike accommodated to the robuster appetites and the grosser tastes of their patrons."

Now as to the question of plagiarism. Otway used Racine's Berenice for his Titus and Berenice; Shadwell's Bury Fair is built on Moliere's Les Precieuses Ridicules; The Distrest Mother, by Ambrose Phillips, is a version of Racine's Andromaque; The Plain-Dealer, by Wycherley, is a version of Moliere's Le Misanthrope, while the character of Widow Blackacre is borrowed from Racine's Les Plaideurs; Dryden, in An Evening's Love, and Vanbrugh, in The Mistake, borrowed scenes from Les Precieuses Ridicules, by Moliere; an act of Davenant's Playhouse to be Let, is taken from Sganarelle; Gedley's Mulberry Garden is a partial adaptation of L'Ecole des Maris; Wycherley's Country Wife is founded on L'Ecole des Maris and L'Ecole des Femmes; Shadwell's Sullen Lovers is an adaptation of Les Fâcheux; Ravenscroft's Scaramourhe is an adaptation of Le Mariage Force; Otway's The Cheats of Scapin is a verson of Les Fourberies de Scapin; Steele wrote The Lying Lover, from Le Menteur; Mrs. Centlivre's The Gamester is an adaptation of Le Joueur; Vanbrugh's Squire Treelooby is an old friend, M. de Pourceaugnac; Dryden's Amphitrion, suggests Moliere's play; Davenant's The Man's the Master, is built on two plays by Scarron; Mrs. Aphra Behn's Sir Patient Fancy, is constructed from two plays by Moliere, and so this list of plagiarism might be prolonged indefinitely.

The dramatists of the Eighteenth century were less brilliantly gifted than those of the Seventeenth; but they were, perhaps, more scrupulous. Writers like George Colman, John Home, Cumberland, Goldsmith, Garrick, Foote, Macklin, Sheridan, Colman the younger, Mrs. Inchbald and Holcroft were not heavy borrowers. Adaptation and imitation became popular again at the beginning of the Nineteenth century, when Mrs. Inchbald brought Kotzebue into fashion. However, certain names belong rather to the previous century or are associated with its traditions. Sheridan Knowles, Tobin, O'Keefe, Frederick Reynolds, Thomas Morton and Talfourd. The next group contains Douglas Jerrold, Shirley Brooks, Bulwer, Brougham, Buckstone, Marston, Planché, Brough, Stirling Coyne, Thomas Taylor, Oxenford, Robertson and Byron. These were men of strong, natural talent, for the most part, who, nevertheless, kept a sharp eye on their neighbors across the Channel. Thomas Taylor is usually abused as an unscrupulous adapter; but that abuse, I think, is not deserved. Taylor showed marked original ability in his best work. Planché was the predecessor of Gilbert, and, like Gilbert, had a manner quite his own. Byron stole little, but was not at all original. Robertson owed a good deal to the French. The living writers, like Albery, Bouricault, Burnand and others, depend almost entirely on the French. A few—Merivale and Gilbert and Wills chiefly—cannot fairly be classed with adapters. Sydney Grundy has written one charming play, which is founded on a comedy by Scribe.

Many of the most popular plays produced during the last decade and longer are, without doubt, "adaptations from the French." Glance at a few titles in the list: Alixe, Miss Multon, Kerry, Daddy O'Dowd, The Corsican Brothers, The Sea of Ice, The Two Orphans, Drink, Diplomacy, Used Up, Forbidden Fruit, Frou-Frou, Camille, Artful Cards, A Scrap of Paper, Bosom Friends, The Fool's Revenge, A Celebrated Case, A Great Divorce Case, Adrienne Lecouvreur, The Lyons Mail, The Bells, The Streets of New York, Home, The Crisis, Led Astray, The Romance of a Poor Young Man, Mammon, The Sphinx, Still Waters Run Deep, A Sheep in Wolf's Clothing, and so on.

Where is the French list of "adaptations from the English," to place against this? Yet it is true that some unfortunate Frenchmen have tried to adapt Shakespeare. We can certainly find some consolation in that fact.

GEORGE EDGAR MONTGOMERY.

Professional Doings.

—Thomas W. Keene is summering at New Brighton.

—Saratoga is suffering from a glut of dramatic readers.

—May Waldron is under engagement to Augustin Daly.

—An opera by Signor Operti is soon to be produced in Paris.

—Frank Wade will be the advance representative of Lotta.

—Eugenia Blair will be a member of Fred. Warde's company.

—Jesse Williams will manage all Koster and Bial's productions.

—Sara Morgan, a Pittsburg lady, has signed with Dion Boucicault.

—George Sweet, the baritone, will return to Duff's Opera company.

—Al. Hayman arrived in the city from San Francisco on Thursday.

—Adele Payne has been engaged by George C. Miln as leading lady.

—Frank McKee goes in advance of Rickaby's Pavements of Paris.

—Pinafore is being sung upon a ship afloat at Asbury Park this week.

—Charles Wernig is engaged as musical director for Catherine Lewis.

—Signors Baldanza and Bologna will shortly join Fabbri's Opera company.

—R. E. J. Miles says he will spend most of th is season at the Bijou Theatre.

—Mary Anderson opens her second season at the London Lyceum on Sept. 1.

—Fun on the Bristol company closed its season in Jersey City on Saturday.

—The war between Kiralfy Brothers and Poole and Gilmore is fairly opened.

—Colonel Morris has been accorded a verdict in his suit against Mrs. Langtry.

—Lillie Grubb has taken Vernona Jarbeau's part, the Duchess, in Dixey's Adonis.

—George Charles goes with Romany Rye A company instead of with Separation.

—F. McLellan has been engaged by Manager Crossen for The Banker's Daughter.

—Nat Goodwin's engagement at the Boston Bijou is for two weeks from Monday, 11th.

—Charles Stanley, of the Caprice company, goes to the Union Square later in the season.

—Harry Wilson has been engaged to play leading character parts with Lizzie May Ulmer.

—Harry Siddons and Anna de Bremont have been engaged to support Catherine Lewis.

—Charles Puerner and his Fifth Avenue Theatre orchestra are giving concerts at Cape May.

—Charles A. Watkins left town last week to take charge of the Orpheus and Eurydice company.

—C. M. Roblee, who was engaged by Bertha Welby, has accepted a better offer from M. B. Curtis.

—Arthur Forrest will not go with Dion Boucicault. He has made other arrangements.

—F. C. Cooper goes in advance of George C. Miln.

—Harriet Webb, the dramatic reader, will this season star in a play called Madame Celeste.

—Kiralfys' English Burlesque company is expected to arrive on these shores about August 25.

—Frank Losee and Marian Elmore leave the Rajah company shortly, but have not signed for the season.

—Josie Loane (Mrs. John Robb) will play Daphne in The White Slave at the Grand Opera House.

—Charles Frew does not play in the Rag Baby. He has made no definite arrangements for the season.

—Charles Overton, Annie Baldwin and other professionals arrived from England on Thursday last.

—Harold T. Courtney, late juvenile man with Katherine Rogers, goes with C. R. Gardiner's Only a Farmer's Daughter company.

—Charles Wells has been appointed advertising agent of the Union Square Theatre.

—Madame Piper will not go on the road. The piece is "too heavy," whatever that may exactly mean.

—It has been decided to try and run May Blossom until December. It may turn out a mere Captive.

—Manager Hastings, of the Boston Bijou, left for Europe on Thursday. He will return in September.

—Henry Miller has been engaged to support Agnes Booth in The Squire, at the Park Theatre, Boston.

—Maude Girvan, who played Minna in Falka, has been engaged by J. C. Duff for his opera company.

—H. A. Lawrence has been engaged as business manager and treasurer for Lizzie May Ulmer's company.

—John McCullough is expected from Europe this week. He writes that he is in excellent health and spirits.

—Professor Cromwell, after a season of two weeks at Saratoga, has gone to his home at Bordentown, N. J.

—Romany Rye A company opens at Columbus, O., on August 27, under the management of John F. Dickson.

—Susan Greenwood, a Memphis lady, will make her first appearance in English opera at the Bijou this season.

—Gale and Spader are to have a minstrel company under their management. Charles Reed will be at its head.

—Ralph Delmore and Eugenia Blair go with Monte Cristo. The former will play Noirtier and the latter Mercedes.

—The Union Square company will rehearse the opening play of the regular season while travelling with Separation.

—After this season the Hanlons will withdraw Le Voyage en Suisse and tour Australia and other remote parts.

—Charles Barnard will deliver a course of matinee lectures on the Fine Arts at the New Lyceum Theatre in the Fall.

—Henry W. Johnson has been engaged as business manager by W. A. Mestayer. John Russell is general manager.

—Jennie Yeamans will play in A Parlor Match with Evans and Hoey. Charles Hoyt wrote a part especially for her.

—George R. Edeson has not been engaged by Poole and Gilmore. He will remain with The Shadows of a Great City.

—Sidney Haven goes with the Two Johns company. Lillie Shandley will return to the Bijou after the run of the Ravens.

—C. T. Atwood, husband of Adelaide Randall, leaves Shook and Collier after several seasons in the Union Square employ.

—James B. Radcliffe has been engaged to play his old part, the Professor, in Fun in a Boarding School, with Lizzie Elliot.

—The Hanlons have changed the title of their French pantomime from Castle Malt to Fantasma. Why not Phantasmagoria?

—James W. Collier says that he has accepted a play by Robert Buchanan, which will be produced under the author's supervision.

—Frank Tannehill signed yesterday to play a leading part in Sieba for six weeks. After that he goes with Duff's Opera company.

—The Two Johns company under the management of Rice and Donaldson, will open for two weeks at the Comedy Theatre on Oct. 6.

—George B. Drake, late of Daly's company, who has been appearing in Chicago in The Shadows of a Great City, will return to Daly's.

—The proscenium arch of the new Standard Theatre was completed yesterday. A good idea of the size of the auditorium may now be had.

—Those who have seen the rehearsals of Called Back predict a great success for the play, with Mantell showing up especially strong.

—John Stetson is about to issue a notice threatening all kinds of pains and penalties to any person performing Fechter's version of Monte Cristo.

—Charles A. Wing has gone ahead of M. B. Curtis. Frank W. Paul is now Mr. Curtis' manager. The company left for St. Paul on Monday morning.

—J. B. Studley has been engaged by Knowles and Morris for the opening of the Brooklyn Grand Opera House, which takes place August 30.

—D. P. Steele and May Steele, late of the Boston Bijou and Rag Baby companies, have signed with Shook and Collier for a Lights o' London company.

—As Adonis leaves Chicago to come to the Bijou on Sept. 1, William Carleton will fill the remaining three weeks which are held by Rice at Hooley's Theatre.

—Separation will open in Chicago, at Haverly's, on August 25. Stoddart, Parselle, Maude Harrison, Sara Jewett, Mrs. Phillips and others will be in the cast.

—Two new plays by Robert Buchanan will be produced in New York during the season. It is probable the author will visit America to superintend their presentation.

—Dan Maguinnis, May Stembler, Elma Delaro, Louise Paullin, John Gilbert, Fred Ham and Gus Kammerlee will appear in Zanita at the Boston Theatre.

—Manager John B. Shoeffel, of the Park Theatre, Boston, says the first act of The Squire, painted by his artists from the original models, will surpass for beauty anything ever seen in that theatre. The date of the opening has been changed to Saturday, August 30.

—Walter Lamb, son of Edward, delivered a lecture at the Ethic meeting on Sunday, entitled "The Ethics of Morality." Just the thing to rivet an Elk's attention.

—James R. Adams, the Pantaloon, joins his brother George, the Clown, in St. Louis, this week. The Adams Pantomime company opens in Belleville, Ill., August 25.

—John Dillon, Lily Vane, Emily Baker, Emma Vadere and Virginia Buchanan go with Campbell's Separation company, as do also Nelson Wentworth and Ellie Wilson.

—W. Reynolds, stage manager for Dion Bouricault for several seasons, is seriously ill. He was thought to be dying on Thursday, but now there are hopes of his recovery.

—Dr. Dunlap, of the McCaull Opera company, has gone to New Orleans to collect supplies from the Spanish Fort Opera company. McCaull lent them operas and suits.

—Forepaugh's will be the only large circus to appear in Canada this season. Mr. Forepaugh has paid the Grand Trunk Railway a large bonus for exclusive rights of travel.

—Louise Lester (Mrs. Louis Nethal) was presented with a handsome diamond ring in Cincinnati on the 3d, during the performance of The Grand Duchess at the Highland House.

—Belle Foster, a member of the Lester Opera company chorus, died in Cincinnati on the 5th from Bright's disease. The girl was in her nineteenth year and a resident of New York.

—Ignazio Martinetti has composed a song-and-dance for Patti-Rosa that she will make a specialty of, besides singing "My Jack is a Sailor" and "The Bold Jack Tar," by George Arlington.

—Digby Bell and wife arrived in town on Saturday from the Orpheus and Eurydice company, as also did Ida and Emma Mollo. James Grant is now playing Jupiter and Daisy Murdoch Cupid.

—W. W. Kelly is still in Chicago. He writes that he has been engaged as manager of an attraction at $10,000 a year and expenses. He has evidently underbid Mr. Benson, the $250-a-week Texan.

—Robinson's Opera House in Cincinnati reopens Sept. 9 for a season of seven weeks, under the management of R. E. J. Miles and Harry Raisbeth, with Pettit's Dad Boy combination as the first attraction.

—Elliott Barnes' play, re-christened Ruth's Devotion, will open, under the management of Shook and Collier, at the Grand Opera House, Brooklyn, on Sept. 1. Helen Bancroft will be starred as the heroine.

—Marie Celine has returned from New Orleans, where she was engaged with the Salter Opera company. She was unable to obtain her salary for the last few weeks. Miss Celine is open for an engagement.

—Brinsley Aldridge has been engaged by George C. Miln. Mr. Aldridge wishes to say that he played leading harrier with Berths last season under the name of James Aldridge. He should have kept the matter dark.

—Charles Macarthy, George Powers, John B. Ridge, Joseph Ott, Frank Perel, Ezra Kendall, Teresa Vaughan, Leona Poussibles, Belle Dearing and Emily Hayward have been engaged by W. A. Mestayer for his new farcical comedy.

—Baker and Farron's company includes George W. Smith, J. E. McGregor, Harry W. Rich, A. Dillon, Charles R. Appleby, Charles Reigel, Amelia Watts, Marie Herzelai and Little Maggie McGregor. L. E. Weed remains the manager.

—The only copyrighted titles to Le Heiress de Forges are Claire and the Forge Master, by George Munro, the publisher, and Claire and the Iron Master, by H. A. D'Arcy. The first title is lent to Mrs. Henderson. Wallett's play, Lady Clare, is not entered at Washington.

—The following people have been engaged for Romany Rye, A company: Walter Dennis, Charles Butler, W. J. Jordan, J. W. Murray, George MacDonald, Neil Gray, Charles J. Jackson, Victory Bateman, Julia, Mamie and Etta Gilroy, Mrs. W. G. Jones and Mrs. J. Gilroy.

—Reports have been circulated that the Her Atonement company is booked for thirty-three weeks of one-night stands. This is emphatically denied by Manager F. M. Chapman, who says that all the large cities, except San Francisco, will be visited, and that some of them will be repeated.

—The Squire will be produced at the Park Theatre, Boston, on August 30. Agnes Booth will play the title rôle, and be supported by Charles Fisher, Fulton Russell, Henry Miller, Sidney Cowell, George Parks, Willis, Beekman, Mrs. Russell and Miss Dean. Richard Dorney will manage and Henry Widmer will conduct.

—Manager H. Price Webber has engaged the following people for the Bunnn Comedy company's tenth season: Edwina Grey, Mrs. May Hillman, Annie L. Pitt, Blanche Hillman, Frank P. Macdonald, Harry W. Parish, Charles A. Pitt, Percy W. Marsh, C. Lee Adams, Thomas Slayter and Frederick Garston.

—The Hanlons' complete company for Voyage en Suisse is as follows: William Hanlon, Frederick Hanlon, E. V. Sinclair, E. F. Nagle, Frederick Mann, Richard M. Carroll, R. F. Carroll, John Hawkins, Robert Butler, R. Jones, Emily Kean, Miss L. Billings, Miss Gonzales, Lillian Taylor, Miss Merritt and Miss Barton. Time is filled from Sept. 1 to May 1.

PROVINCIAL.

BOSTON.

Little Corinne opened at Oakland Garden, 4th, in *Fiet*, which proved to be less intoxicating and agreeable than gin-fizz, though Corinne was clever in her comedy touches, and seems to be using her voice judiciously—a bit of wisdom that is to be commended heartily. She shows a good capacity for legitimate comedy and has improved greatly since her previous appearance. Leila Farrell has also improved greatly, and sang Blake's new song, "A Dainty Little Flirt," in a very acceptable way, making quite a hit with it. She is very painstaking, and has in her the making of an artist. M. W. Fiske was funny with his old-time fussiness, and the company generally is to be commended. The Mascotte, The Magic Slipper and Dijon were given later in the week, and this week will be devoted to the several attractions.

An Adamless Eden did a fine business on its second week at the Bijou Theatre, and, since Jacques Kruger and George A. Schiller did not come to time in Box and Cox, The Adamless was continued. This week The Mascotte, with N. C. Goodwin, Jr., as Lorenzo.

I should like to whisper a word to John J. Braham, which is: If he takes *An Adamless Eden* on the road, drop the female usher, doorkeeper and orchestra business. If the ushers are ladies, they don't look well showing every loafer to his seat; and if they are not ladies, no gentleman or lady wishes their services in directing them to seats. See?

A private letter from a member of Barlow, Wilson and Co.'s Minstrels, on the road, informs me that Stanley Venton is striking a great success at George Arlington's nautical song, "The Bold Jack Tar," he not only singing it in the first part, but the entire co. using it as a band march in the street parade daily.

As I intimated last week, Divorce will open the season at the Boston Museum 23th, with a strong cast. The Twins will follow. Manager Field has secured the control of this piece, and his people will make a good show in it, his strong stock co. again coming to the front over the comb. system. George W. Wilson will create the characters of the twins in America.

Martin Drake, the Globe Theatre treasurer, was at Newport last week.

Walter Pelham has been engaged as a member of the Bijou Theatre co.

Mrs. J. R. Vincent, who will celebrate the fiftieth anniversary of her appearance on the stage in April, has placed all arrangements for her testimonial benefit in the hands of Manager R. M. Field. "I wish," said Mrs. Vincent the other day—"I wish that I could publicly express my appreciation of Mr. Field's unvarying kindness to me during the past twenty years."

Maud Banks, daughter of the doughty General, will debut during the season, probably in East Lynne, and will appear later in Adrienne Lecouvreur, Leah the Forsaken, and Romeo and Juliet. She has a host of friends who wish ardently for her success.

The Bijou Theatre is to have a new drop-curtain for the opening of the regular season. Its painted legend will be Phœbus driving the Car of Apollo, the same as that seen on a Globe drop some years ago.

James A. Gilbert, the Puck of Puck's Bad Boy co. of last season, is the happy father of a brand-new boy of several days' growth. Florence Bates, the Bad Boy's girl of last season, is, of course, the mother of the present bad boy. All are well and happy.

M. B. Curtis was in town last week and talked Sport Crib to every newspaper man he could buttonhole.

H. A. McGlenen, the business manager of the Boston Theatre, is at Plymouth, N. H., on a brief vacation. He is a hard worker, and deserves it.

Frank N. Scott, business manager of the Hanlons, returned from Cincinnati on Monday, and went to Canaan in the afternoon, going *viâ* Nantasket boat, flattering himself thus that he was uniting business with pleasure.

Charles D. Blake is to furnish some music for Patti Rosa's Hogan co. that opens its season in Providence, 25th.

H. C. Barnabee, of the Ideals, took in Fantine at the Boston Museum one night last week, and kept his eye open for the possibilities of the character of the sung-reviving Marquis. There is already a rumor that Miss Olive will add the piece to her repertoire. I asked Manager Field the other day what his intentions were regarding the opera, and he frankly said he had not yet made up his mind. He has had a Sept. 1 opening offered for it in New York, but does not care to hazard anything till after the elections. He said he has thought, and is still thinking, some of putting a co. on the road with it, but will not decide positively till later. It is still running to large business, though in its last week, owing to J. B. Mason's departure for the Union Square Theatre in New York. The closing week of the Bostonians will be devoted to Billee Taylor, not to The Belles of Cornville, as announced last week.

Colonel W. F. Morse, D'Oyly Carte's representative, was in Boston last week.

Manager Eugene Tompkins, of the Boston Theatre, has been in Saratoga for several days.

The Ida Siddons Burlesque co. and Mastodons is a very lively organization, doing some variety, specialty, burlesque, minstrelsy, etc., in a decidedly clever manner. Lizzie Mulvey's sugar-winging is one of the funniest bits of dancing I ever saw. It is not graceful, but is awfully and uproariously funny. Ned West's negro eccentricities are laughable, and the Geery Sisters do some grotesque dancing and singing, that, as well as Lizzie Mulvey's, would be better in burnt-cork. Let them try it, and they will soon find it out from the audiences. The co. was so successful that a re-engagement was made for the present week, with a change of programme.

CLEVELAND.

Pinafore was presented for the first time by the Wilbur Opera co., night of 4th (one week), at Haltnorth's Casino. The performances during the entire week were highly commendable. Miss Kerwin, as Patience, did her usual conscientious work. Giroletti-Grella, green this week, closes the Wilbur co.'s Cleveland engagement. Clara Traverny co. follows week of 25th. Minna Dempsy Dempsy Specialty Co., Sept. 1 one week; Dupree and Benedict's Minstrels close the Garden season week of Sept. 8.

Items: Dime Museum opens Sept. 1.—J. J. Collins goes to Rochester about Sept. 15 to manage a museum.—J. N. Shaw, of this city, has joined the Wilbur co. A. W. P. McCollin, a valuable member of the Wilbur for a long time, has severed his connection with that co. to accept a position with a settled New York co.—After this week the White Elephant will cease to be a music hall and become a refined variety theatre.—E. C. Hart is trying to purchase the Haines Rink with the purpose of converting it into a variety house.

NEW ORLEANS.

The Beggar Student at the Spanish Fort Opera House has done continually good business almost since the first night of its presentation, and has been very excellently performed by the entire company. The Merry War has been in active rehearsal for some time, and is advertised for production August 6. For the last few days, however, a cat by no means pretty, either in its conduct or result, has been in active progress among the members and managers of this co. The most plausible version your correspondent has been so far able to obtain is as follows: A chorister by the name of Childs has of late turned an aversion for Miss Richmond, the prima donna of the troupe, and a few days ago on August 6 his action and remarks were of such a character as to be construed by the lady as open and positive insults, and she informed the management that she could not possibly appear in the same cast with this person under the circumstances. The chorister's cause was championed by Miss Porteous, who at once announced as her ultimatum that unless the chorister appeared she would not participate in the performance. Mr. Barry, the manager of the company, attempted to persuade Miss Porteous to refrain from interfering in quarrels not her own. In the course of this conversation Miss Porteous took offence (or pretended to) at Mr. Barry's talk; called on Childs, who was standing near, to avenge her. This led to a quarrel between the two men, which resulted in torn clothing and a scratch or two—nothing more. In the performance of August 6 Miss Richmond did not appear—her part was mercilessly cut and was played by a substitute. During the evening, as another branch of the quarrel, a row occurred between Misses Porteous and Orne. The former used some very severe language toward her fellow-artiste. Consequence—Miss Orne resigns the co. and Miss Harrington is substituted, doing, under the circumstances remarkably well. Miss Porteous, being the champion of one of their number, is of course sustained by the chorus.

The leaver of the Opera House seems at a loss to know how to act in the premises, and at this writing everything is in a muddle, and both the immediate and remote future of the co. is very uncertain. To "a man up a tree" it seems that a little more managerial determination and stamina from the very beginning of the season might have, at least in a measure, kept matters running more harmoniously. I am informed that a good company already organized in the North are ready to come here at a moment's notice. This suggests a possible way out of present difficulties for the management.

August 7, La Perichole was substituted at the West End Opera House for the Chimes of Normandy, 7th, and proved a most agreeable change. The Chimes had not been generally well played, and was neither an artistic nor a financial success. Selina Dolaro is at her best in the title role of the new opera. Her acting on the first night was delightful, and, strange to say, her introduction of Spanish and French songs was rather a pleasant innovation. This lady has all the *chic* and abandon of a thoroughly artistic comedienne, and her voice seems better suited to her present role than most of her others. C. J. Campbell made a very clever Piquillo and James Vincent did well as the Viceroy. The chorus were very clever for a first performance, and altogether the opera was a success. The audience was very large and enthusiastic. Just prior to the second act Grace Atherton sang the "Flower Song." It had better been omitted from the programme. Alexander Bull was announced to sing, but did not appear. Hattie Richardson is not in the cast, and is taking a needed rest. James Vincent, the stage manager of the Opera House, will receive a benefit, 16th. The programme will be made up of selections from different operas. This gentleman goes with a Silver King co. next season. J. H. Stuart, formerly of this co., will be a member of one of Brooks and Dickson's cos.

Manager Marlande Clark appears in La Perichole as Count Panpolin, and does very well.

Mr. and Mrs. Nelson (Essie Burton) have left the Spanish Fort Opera House and gone North.

Mr. Dunlap, agent for Manager McCaull of New York, was in the city last week for a few days, on private business for his principal.

Manager Bidwell's forces are hard at work making improvements in the St. Charles Theatre and Academy of Music. The roof of the stage of the former house will be raised fully thirty feet, thus giving a full height of nearly eighty feet, and will be of vast benefit and advantage in the production of spectacular dramas and other plays or operas needing great room. When completed, this will make the St. Charles unquestionably one of the most commodious, perfect and handsome theatres in the country. In the Academy of Music, folding iron seats will be placed throughout the family circle. Another great improvement.

Grunewald Hall is nearing completion in its transformation to a theatre. It will be known as The Casino.

German's Vaudeville co. at Milneburg is doing remarkably well. Several new faces and features have been introduced. Faranta is doing splendidly with his Pavilion Theatre, giving good, cheap performances to large houses. The Ticket-of-Leave Man is the latest attraction.

The latest in the Spanish Fort row is that both Misses Richmond and Orne have left the co., and Miss Porteous and the chorus are in possession of the field. Childs (the chorus singer) has been discharged. On the evening of the 8th most of the members of the chorus signed a document declaring that they would positively decline to appear on the stage if Miss Richmond took part in any of the performances, thus practically dictating to the management what course must be pursued. *The management yielded*, and Miss Richmond was substituted by Minnie Carroll, Miss Harrington, who was Miss Orne's understudy, taking her part. This idea of the management getting the choristers to sign the document may prove a prelude to some more emphatic action, it appears to your correspondent. It is said that Louise Ewing of the Ford Comic Opera co. has been engaged to play Elsa in The Merry War, and is supposed to be en route for the city. The performance will necessarily be postponed a few days later than at first announced.

It is rumored that Marlande Clarke, manager of the West End Opera co., contemplates taking the road with an organization composed principally of members of his present co. Frederick C. Bryant is still nightly pleasing the masses with his cornet solos at West End. Miss Richmond expects to leave for New York by steamer, 13th.

BALTIMORE.

The revival of Pinafore by Manager Fott's clever co. was not attended by any serious results, either to the audience or the co., although the latter sang the opera without the use of a net—a fact which shows the harmony and thorough good feeling which exist between those on the stage and those in the audience. All the old familiar arias and choruses were greeted with storms of applause and encored again and again—in fact, the opera was sung twice at every performance. The co. did not appear to the best advantage, and it was not up to its usual high standard. Josephine is a part which is not suited to Jessie Winston, and Arthur Bell did not bring out the salient points of Sir Joseph Porter. As Ralph, Percy Cooper did his best work of the season. He made a manly, earnest sailor, and his robust tenor voice was adequate to all the requirements of the air. Walter Allen did Dick Deadeye, as he has done everything entrusted to him this season, most satisfactorily. The little part of Hebe was in good hands with Annie Myers, and Flora Bernister was a good Buttercup.

Donna Juanita was given in the latter part of the week, and Misses Winston, Guthrie, Bernister, and Messrs. Allen, Bell and Cooper repeated their successes of last week. On Monday night the Chimes of Normandy was given, with Jessie Winston as Serpolette and Francesca Guthrie as Serpolette. On Saturday night, Fra Diavolo, for Harry Conway's benefit.

The unusual success of this present season, so far from being a proof that comic opera is degenerating, as has been said, is rather a strong argument the other way. It shows that the people still want light music, and will support it, provided that it be given at reasonable prices and in good style. So far as the public is concerned, these operas might go on indefinitely. It has shown no willingness to appreciate and support a good company with a good repertoire.

The Front Street Theatre threw open its doors for the season last Monday night, with a strong array of specialty artists: Frank Jones and Alice Montague, in their drama, On the Brink; Goldie and St. Clair, cloggists; Farrell and Leland, in sketches; Sanders and Burdell, character impersonators, and Isabel Ward, instrumentalist. During the summer the house has been renovated, and in its new garb looks very attractive.

Ford's Opera House will begin a short season 17th, with Dan Sully's Corner Grocery. Kernan's Monumental Theatre will open its regular season on the same date.

Thomas F. Hogan, the gentlemanly and courteous treasurer of the Holliday Street Theatre, is back at his post again, looking tanned and hearty after his Summer jaunt at his home in Albany. He is popular here, and his friends are all glad to welcome him back.

Viola Bernister was very sick last week, but pluckily went through her work every night, though contrary to the advice of her physician.

B. H. Kleinhacker, of the Opera House staff, has returned, looking rustic enough to play Josh Whitcomb without making-up.

CINCINNATI.

Manager Gabriel deserves congratulation over the success of his opening week at the Vine Street Opera House. The cool weather helped matters amazingly, and the attendance continued good throughout the week. Maggie Cline's vocal effusion, "Mary Ann Kehoe," scored the hit of the week, and secured the artiste a re-engagement for present week. Among the new people billed for week are Major Burk, Charles W. Young, Welch and Peasley, Fitzgerald and Lacy, for Redmond and Ada Clifton.

Heuck's New Opera House is closed. Season opens 25th with the Emma Abbott Opera troupe.

People's Theatre reopens 23d with Dunbar and Wren's Distrust comb.

Havlin's Theatre opens 23d with the Bella Moore Mountain Pink comb.

Robinson's Opera House opens Sept. 8, for a seven weeks' season, under management of R. E. J. Miles and Harry Rainforth, with the Peck's Bad Boy comb.

Belle Forster, one of the chorus attached to the Louise Lester Opera co., performing at the Highland House, died in this city 8th, at the Dennison Hotel. Deceased was in her nineteenth year. She was a native of New York, whither the remains were forwarded on 9th for interment.

Manager Fennessy has concluded to reopen Heuck's New Opera House one day earlier than heretofore announced, and in consequence the Emma Abbott Opera co. will inaugurate their engagement 25th.

The Cincinnati Baseball Park has been secured for the Wild West show and Buffalo Bill with his party will appear here during week of Oct. 19.

Louise Lester (Mrs. Louis Nathal) was the recipient of a handsome diamond ring 21 on the occasion of her birthday. Age not announced. Messrs. Frank Hartl and George Keeper of the Highland House also presented the clever artiste with an exquisite floral piece.

Managers Miles and Duinforth make the following announcement of attractions booked for the season at Robinson's and the Grand Opera House: Bunch of Keys, Dreams, Evans and Hoey's Parlor Match co., Keene, Barrett, McCullough, Fanny Davenport, Raymond, Robson and Crane, Minnie Palmer, Lotta, Maggie Mitchell, Brooks and Dickson's Opera co., headed by Lillian Russell, Josephine, Reiley, Thatcher, Primrose and West's Minstrels, Hyde and Behman's Minstrels, May Blossom, Stetson's Monte Cristo party, Storm-Beaten, Separation, Fay Templeton Opera troupe, the Hanlons, Diary in Advain, the Rice Surprise Party, Ruth's Devotion, Pulse of New York, the Madison Square successes, Pavements of Paris, Peck's Bad Boy, and others.

Manager John Havlin's list at the Bijou embraces Bella Moore Mountain Pink comb., Wonderful Book, Dan Sully's Corner Grocery, Planter's Wife, My Partner, Neil Burgess, the Florences, Burr Oaks, Lizzie Evans, Milton Nobles, W. J. Scanlan, Janisch, Power of Money, Jacquachek, Barry and Fay, Minnie Maddern, Her Atonement, Mrs. D. P. Bowers and La Charbonnier, Patti Rosa, Two Johns Comedy co., Gunter's Comedy co., D. A. M., Dupree and Benedict's Minstrels, Romany Rye and Hoop of Gold.

Imre Kiraly is expected here current week to supervise the preparations for the production of Excelsior at Heuck's New Opera House.

R. J. Schwenkey, a tenor of this city, has been engaged by the management of the Catherine Lewis Opera co.

The Summer season of light opera at the hilltops has proved so successful that the enterprise will in all probability be repeated during '85 by Manager Frank Hartl, at the Highland House. The Louise Comic Opera troupe is, without exception, one of the best organizations of the kind seen here in several years. De Lange, the comedian of the party, ranks head and shoulders above any singing comedian in such roles as Lorenzo, De Merrimac and Boniface. The co.'s benefit 13th will conclude the season.

SAN FRANCISCO.

Last night, for the first time in San Francisco, Marchetti's Ruy Blas was produced at the California Theatre, with the Cushing-Stout Opera co. in the cast. It being the first production, only a fair, yet enthusiastic, audience was present. Signora Perl, as the Queen; and Signora Orlandi, as Casilda, received a number of encores; whilst Signor Francesco Giannini and Signor Tonio Vilmari were not deserved of their share of honors. The performance, taken as a whole, was most successful. La Traviata is announced for the 9th. Lawrence Barrett commences his engagement at this theatre on the 16th, and the Italian Opera co. will be transferred to the Grand Opera House, where at the present writing The Devil's Auction, under Jay Rial's management, is playing to crowded houses. The Black Crook will be presented 9th. Manager Rial wears a smiling face, and well he might, with the luck of "The golden branch" beaming on him. The prices at the Grand range from 25c. to 75c.

The Baldwin Theatre is closed, but will reopen its doors on the 16th, with Rentz and Dickson's In the Ranks. The Orpheus and Eurydice engagement was not successful; it was for four weeks, but terminated at the end of the third week, owing to the result of Digby Bell, Marie Vanoni, Laura Joyce and Ida Mulle, who retuse to have salary. Manager Miles not coming here in time to avoid the strike, Manager Hayman was placed in rather an unpleasant dilemma, which, however, he overcame, paying out of his own pocket the salaries due the people, and explaining the affair named strikers to his own satisfaction and that of the public.

The Bush Street Theatre, with Leon and Cushman's Minstrels as the attraction, are flourishing. On the 9th Clarence Whistler and F. Hanlon, in addition to the co., gave an exhibition of Graeco-Roman wrestling, which will doubtless crowd the house until the end of the week. Fritz Emmet's Fun on the Bristol is the next attraction.

At the Standard Up Mercy Minstrels, with Charley Reed and Carroll Johnson at their head, open this house on the 9th. Moore, Burnham and Cornelius have not been idle, and the Standard presents a very pleasing appearance, with the new frieze in the auditorium, the new paper on the walls, the new marble floor in the vestibule, and a big sign, "Wipe Your Feet," at the entrance.

Rose Osborne is in town with her husband.

Laura Don will in all probability open the Fall and Winter season at the Oakland with her own play, Daughter of the Nile, and will follow Barrett as the attraction at the California Theatre.

Daniel Bandmann gave a German performance at the California Theatre; performance good, attendance bad.

The professional matinee at the Bella Union on the 31st was well attended.

Al Hayman left for the East on the 31st ult. and will make a stay of four weeks.

Digby Bell and Laura Joyce left for New York on the 2d inst.

The benefit of E. N. Thayer on the 2d was fairly attended. Blanche Thayer, his daughter, who assumed the role of Daphne in The White Slave, gave unbounded satisfaction. Mr. Thayer takes some of going East-ward.

The Cogill Brothers gave two performances at Woodward's Gardens on the 2d and 3d. They report their trip on the interior to be one of satisfaction.

From *Figaro* I clip the following: "Mme. Fabbri informs us that she has secured the best tenor in Northern Europe for her opera season at the Grand—William Junck, from the Imperial Theatre, Berlin. She received the notification of his acceptance Friday. Chorus rehearsals have been going on steadily for Mme. Fabbri's forthcoming grand opera season at the Grand for nearly two months past, and choral accompaniments promise to be first-class. Mme. Fabbri has received letters from Berlin, and also from Milan, from other artistes who entertain proposals to join her Pappenheim troupe to open here in September next. The names will be given next week. The subscription lists for this season opened August 4, and already inquiry for seats is quite general. Miss Kirchner has been secured as *mezzo-soprano*."

The Cambaggio-Siena and Lampani co. go under an engagement to the Grand Opera House after the close of their present engagement at the California Theatre.

The Orpheus and Eurydice comb. play the usual route—Sacramento, Stockton, Carson, 14th; Reno, 16th; Salt Lake one week, commencing 18th, and then Eastward.

Charley Schroeder won't go East; he says "he puts off for the morrow what he could do to-day."

Alice Harrison takes a benefit 16th at the California Theatre, and then with her heavily laden purse proceeds East.

Cole's Circus is due here Sept. 8.

J. M. Ward talks of organizing a co. for the road.

Deaves Brothers' Imperial Marionettes sailed for Honolulu 1st.

Dan McCullough, the gentlemanly assistant at the Baldwin, who has been away for his health, has resumed his duties, and is to all appearances entirely recovered.

Johnnie Williams has been re-engaged at his old home, the Tivoli.

The Next President, a new play, has been secured from John Dillon by John S. Langrishe, and doubtless it will have its first production in this city.

Messrs. Gallagher and Gilmore left 24th for Philadelphia to arrange for their opening there 28th.

ALABAMA.

HUNTSVILLE.

The Opera House has been repaired during the Summer. The opening of the season will occur in September.

The following attractions played to the best business during the past season: Dramatic—Lizzie Evans; operatic, Minnie Hauk co.; variety—Vank Newell's co.; concert—Boston Concert co.; minstrel—Haverly's Mastodons.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Last week added another success to the long list at this house. Every night the house was crowded with culture and beauty, to witness Lawrence Barrett's portrayal of characters that have made his name famous. That the tragedian is held in the highest esteem here was shown by the reception accorded him on the opening night. His first appearance was hailed with the wildest delight. Ladies waved their handkerchiefs and gentlemen clapped their hands, until it began to be a question whether the play would proceed or not. Indeed, Mr. Barrett must have been highly flattered. As usual, his engagement was a success both financially and artistically. His reputation is so well known that it is needless to give extended comment. He gave an artistic interpretation of all the characters he assumed, particularly that of Master Verick, in the opening play. Although this is not Barrett's best character by any means, it gives him full scope for his dramatic powers, and he showed his ability to the best advantage. His conception of Richelieu was faultless, while his Hamlet was unapproachable. Francesca da Rimini was the favorite play, and as Lanciotto Mr. Barrett scored an unqualified success. His delineation of the subtle character was truly thrilling, and the vast audience sat as if spell-bound during the performance. The plays were frequently interrupted by outbursts of applause on the part of the enthusiastic audiences, who insisted on the star's appearance before the curtain at the close of each act. Louis James and Marie Wainwright still rank first among his strong support, and they shared the honors. Mr. James acting more than equalled his principal's in many respects, and he received unstinted applause in recognition thereof. His Jester in Francesca was a powerful rendition of a peculiar character. As Master Heywood in Verick's Love, Mr. James could be excelled by few. Miss Wainwright, as Francesca and Mistress Alice, had ample opportunity to display her versatility. Her Ophelia was a touching portrayal. J. C. Mosley and J. M. Sturgeon received much praise for the excellent manner in which they rendered their various roles. The rest of the co. was very evenly balanced. All of the plays were handsomely mounted, and evoked general commendation, especially the marriage scene in Francesca. The superb costumes and the fine stage settings, together with the appearance of the lads from our cathedral choir, made moved an imposing spectacle. The tragedian has reason to be proud of the cordial reception tendered him on the opening of his season. The Elsler-Western-Lee co. will produce La Belle Russe and East Lynne current week, followed by Wallack's Theatre co. in Mother and Lady Clare week of 18th.

Items: On the closing night of their E. & W. L. engagement souvenirs—cabinet size photos. of Effie Ellsler—will be given out. Miss Ellsler won many friends here in her creation of Hazel Kirke, and it is safe to say she will have crowded houses.—Joseph Levy left the city for the far West on Barrett's arrival. He made many friends during his sojourn in the Queen City.—Marie Burroughs, formerly of the Rush co., tarried here last week on her way to New York. She expressed herself as highly pleased with Colorado, and we are sorry she could not have remained longer with us.—Hugh Fay, of Barry and Fay, has been summering at Manitou. He is out in the best of health. Mrs. Fay has also been at Manitou with her husband, but recently left for New York to engage a co. to play Judge O'Grady, Mr. Fay's latest play.—The Academy will remain closed until Sept. 1.

CONNECTICUT.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): The regular season opens 20th, with Mart Hanley's Dog's Tribulation co., and on the 23d, Wages of Sin. September bookings are: Cymors of London, 4th and 5th; Pat Rooney co., 8th; Hoyt's Rag Baby, 9th; Barney Campbell's Siberia, 10th and 11th; Behan's Irish Aid, and Kate Claxton, 25th.

DANBURY.

Martell's Circus came, 5th, to fair houses. The performance was rank. Cowell's Variety co. is billed after, opens at the Rink, 16th. Manager Taylor says he will open Sept. 1, but has not decided with what attraction.

DAKOTA.

FARGO.

Opera House (A. S. Copeland, manager): Thespian Dramatic co. produced Scraps of Paper, 2d, Mr. Southard assuming the leading part. Most of the support did well. Sol Smith Russell, in Edgewood Folks, 6th, Carleton's English Opera co. did not appear as advertised.

Coliseum Theatre (W. H. Davenport, manager): The following are appearing this week: Jennie Mason, William Mason, Carrie Lenora, Hugh McNary, Hugh Barton, Jennie Barton, Charles Glidden, Ada Elliott, Cort and Murphy, Fox, Wellington, Alice Swan, Mabel Lawrence. Big business.

Items: Store Theatre opened 4th.

GEORGIA.

SAVANNAH.

On the 7th, The Ticket of Leave Man, by the Ford Association, was largely attended. The performance was creditably presented, and was received with marks of approval. As mentioned in my last, in appreciation of services rendered the Fords, leading citizens, in conjunction with the Ford Association, have tendered H. S. Duffield and Lawrence Hanley a benefit, to take place at the Theatre, 13th, when the Danites will be presented with a full cast of the organization. I predict a good house.

Leonora Gordon Hussey, our latest debutante, will, by request of the citizens of Augusta, repeat in that city on the 13th, her performance of 25th ult. here.

Leavitt's Burlesque Novelty co. will open the season at the Theatre on Sept. 17. So far Manager Johnson has booked about seventy nights. He is increasing the number daily.

N. E. Solomons, who has efficiently led the orchestra at our Theatre the past few seasons, has been compelled by ill-health to resign the baton.

ILLINOIS.

ROCKFORD.

During the past season we were favored with many first-class attractions. The trade-mark Madison Square is in this city sufficient to insure a full house. The Young Mrs. Winthrop co. is ever fresh in our memories. W. H. Gillette will always be welcome here. Ada Dyas made hosts of friends. Thomas W. Keene is a favorite; also Margaret Mather. Bartley Campbell's Galley Slave co. gave a first-class performance to a light house. The people of the co. were gentlemen and ladies, and their efforts under the disheartening circumstance were enthusiastically received. Modjeska drew the largest house in drama; Emma Abbott in Opera; Emma Thursby's was the only Concert co; Callender's drew largest house in minstrels. The only variety co. to visit us was Mr. Rooney's. We had in all 125 nights of first-class attractions to an average good business.

Manager Jones informs me that this season as last he will accept but two attractions a week. In the booking for next season are found such attractions as N. C. Goodwin, Storm Beaten, Wilbur Comic Opera co., Neil Burgess, Siberia, Lights o' London, Minnie Palmer, R. B. Mantell, Blue and Grey, George S. Knight, Nat Salsbury, Janauschek, Rooney, Planter's Wife, Silver King, Corner Grocery, Wages of Sin, Milton Nobles, Jane Coombs, Den Thompson, Fanny Davenport, W. J. Florence, and many others of equal merit. At present no improvements or changes are contemplated. The management is now represented in New York by H. S. Taylor. Den Thompson opens the season here Sept. 8. County Fair week.

INDIANA.

VALPARAISO.

Dr. Carver's Wild West Show advertised to give an exhibition at the Fair Grounds on the 6th. The event was looked forward to with a degree of eagerness, for everywhere the entertainment is spoken of highly. The show struck the city as advertised, and consisted of a band of genuine Winnebago Indians, a big lot of cowboys, bears, deer, mustangs, horses, a stage-coach, and handsome Dr. Carver. Upon the arrival of the train the Indians went into camp by themselves, and refused to work unless certain concessions were made. Dr. Carver visited them, a council was held, and the difficulty bridged over. About 800 tickets had been sold, and just before the show was to open the Sheriff arrived with attachment writs for nearly everything but the people. At first the cow-boys were inclined to show fight the several of them owned their own mustangs and equipments, but finally gave way, and the Sheriff took possession of everything. The attachments, to the amount of $1,200, were to satisfy the claims of Chicago parties, who had something invested in the concern.

The movement was a surprise to the managers, and they were helpless to stay proceedings even until after the exhibition. In about twenty minutes the concern looked as if it had been struck by an Iowa cyclone. This show is said by the press far and near to be historically true.

W. C. Coup, of Chicago, proprietor of the West Side Museum there, was part owner and manager of the show, and was a party to the writs of attachment. The Indians are giving exhibitions of their war dances, songs, etc., at the Skating Rink; the cow-boys are taking in the city, and the head men of the show are fixing things up. Dr. Carver informs me he will be ready to take the road with his entire show in a few days.

EVANSVILLE.

The Apollo (John Morrissey, manager): Kratz's Ideal Opera co. closed 11th. They produced Pinafore, Mascotte and Olivette this week and drew large audiences. They leave here 17th to fill an engagement at the Zoo, Indianapolis. Josef Handel, late of the Fay Templeton Opera co., is a member; also Mr. Carberg.

Item: E. N. Goodwin, of the Apollo stock co., leaves 17th to join Barney McAuley at New York 20th. This will be his second season with McAuley.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Col. Wood's Variety co., having had such a successful business the week they were here, have concluded to return.

opening 11th for one week, with an interchange of programme.

Item: A serious accident, which might have proved fatal, happened in lowering the chandelier in the body of the Opera House. The chandelier had been placed too high up to properly light the building. To remove it a scaffolding some forty feet high was put up, and two men and Manager Inbusch mounted it. Without warning the scaffolding gave way, and the three men were precipitated into the parquette. None of the men were dangerously injured. The chandelier, which is entirely of glass, is broken so badly it is doubtful whether it can be used again. It cost $300. About two dozen opera chairs were broken and other damage done. The total damage will amount to at least $500.

WASHINGTON.

Everson's Opera House (Moore and Simon, managers): Richards and Pringle's Georgia Minstrels played to a very light house, 9th. The Hume Brothers were the main attraction. The Little Duchess co., 23d. The prospects for the season are flattering.

OSKALOOSA.

Masonic Opera House (G. N. Boechler, manager): The London Royal Marionette co. opened 4th, continuing the week to only fair business, but giving good satisfaction. This co. is out of luck. Their manager and treasurer, Messrs. Keating and Jordan, skipped out during their matinee Saturday at Keokuk, leaving the rent of house, printing and board bills and two weeks salary to be shouldered by Messrs. Harvey and Belmore. They close here for a short season. Mr. Belmore has gone to Chicago this evening to engage a few more people.

KANSAS.

ATCHISON.

Price's Opera House, L. M. Crawford, manager: Effie Ellsler and Harry Lee re-opened our refurbished house, 5th, in La Belle Russe, by Belasco. The house is greatly improved. The proscenium arch is at present greatly marred by the names of the proprietor, John M. Price, and of the firm who did the decoration. But, as criticism is so severe, the eyesores "must go." Aside from this one fault, the effect of the combined richness of coloring is very pleasing. La Belle Russe is certainly a very strong play, and one that appeals to the sympathies of an audience. Effie Ellsler as the central figure was very satisfactory. In gesture, voice and dress she was the character depicted by the author. Harry Lee, as Captain Dudly Bland, was excellent. Mr. Weston, as Sir Phillip Calthorpe, gave a masterly representation. In fact, the whole support was far above the average.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Effie Ellsler, supported by Harry Lee, Frank Weston, and an excellent co., in La Belle Russe, 7th, gave such satisfaction that the management immediately opened negotiations for a second engagement of the co. on their return from California, whither they are now bound. No further announcements.

Arena: Sells Brothers had scarcely finished billing the town for their visit on Sept. 21, when Barnum's men began to ornament our dead-walls with gorgeous pictures and earnest entreaties to "Wait for Barnum and London Shows."—The present indications seem to be that we will have more than enough circus lemonade to console us for the lack of something stronger since Kansas became the "Shining Temperance State" of the Union.

WICHITA.

Turner's Opera House (J. A. Ash, manager): Callender's Minstrels start the ball rolling to-night, 7th. Effie Ellsler follows on the 8th, in La Belle Russe.

Items: A number of professionals are spending the Summer here. Among others I may mention James R. Waite, W. C. Waite, R. A. Neff and wife, J. C. Fenton and wife, Harry Hollister and M. R. Wilson.—The Wichita Dramatic co., composed of visiting professionals and home talent, have given semi-weekly entertainments at the Rink since the hot weather set in. Good patronage has attended their efforts, and the plays presented have given general satisfaction.

KENTUCKY.

LOUISVILLE.

Tivoli (J. P. Whallen, proprietor): The best entertainment of the season was furnished last week by Bagnard's English Opera co., and an uncommonly large attendance was the result. Billee Taylor, Mascotte and Pinafore were rendered in good style, and gave general satisfaction. The efforts of Mabel Hastl, Etta Reed, J. C. Kline and Gil. Clayton are especially deserving of mention. The success of this co. has induced the management to make them the card for this week. Next week, Kean's Mrs. Partington co.

Items: R. A. Fisher has become a member of the Wages of Sin co.—John H. Snyder and his wife, Mrs. Josie Snyder, left the city Monday to join the Agnes Wallace-Villa comb.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): The regular season does not open until next month, but Professor Bartholomew, with his Equine Paradox, played nine performances (4th and week) to larger business. The entertainment is identical with its former production here, and comment is useless, except to add that the exhibition is one of wonder as well as amazement when one remembers that all the actors are dumb beasts who do everything but talk. Its influence on a community is stronger than all the S. P. C. A. societies in the country, and the success of Bartholomew is deserving and well earned.

Peaks Island Pavilion (T. J. Florence, manager): Owing to the large business done by Marshall's Uncle Tom's Cabin co., the manager induced to put in another week, and a duplicate of the first week's success was the result. Miss Markoe as Topsy does the character the greater justice. The others of the cast are hardly the people usually to be found portraying this drama. Week of 11th Henderson's Minstrels.

Greenwood Garden (Charles Lancell, manager): Professor Parker and the finest troupe of performing dogs I ever saw are attracting large crowds daily, and this, together with numerous other attractions, is doing much for the success of this place.

Surf: C. J. Spear, Esq., has replaced H. R. Stover as acting manager of the Pavilion, and the effect is noticeable to all the patrons. C. E. Marshall returns to the Pavilion, 18th, and will play Miss Markoe in her new piece of Chiquita.

MASSACHUSETTS.

TAUNTON.

Delaney and Co.'s Dime Show pitched tents for the week 4th on the old circus lot. They gave a first-class performance, much better than the average variety comb. The tent was full at each performance. The regular dramatic season opens Sept. 1 with the Dalys in Variation.

Arena: Howe's Circus 14th.

NEW BEDFORD.

Opera House (J. C. Otery, manager): The only Summer attraction has been given the past week when the People's Theatre co. played to fair business at Summer prices. This comb. included A. W. Purcell, Flora Myers, Ed. R. Marsden and Mr. M. C. Ayling. The plays presented were Enoch Arden, Ticket-of-Leave Man, East Lynne, The Christmas Carol and Kathleen Mavourneen, and very creditable presentations were given. Mr. Marsden is an excellent actor. Pearl Purcell, only fourteen years old, shows considerable dramatic talent as Barbara Hare in East Lynne. The co. will play four evenings this week in Fairhaven, just across the river. Mr. Purcell promises to return later with The Sea of Ice.

Items: At Liberty Hall this week Austin and Stone's Museum and Comedy co. will give entertainments each evening.—Manager Otery has secured a large number of sterling attractions for the coming season, and there is good promise for a successful season. Booked: Palmer and Italy's Varieties (4 weeks); Baird's Minstrels Sept. 1.—Louise Swift Mrs. Mary Louise Swift, of this city, is engaged to sing at Caracas beginning next Autumn, until January, 1885.

FITCHBURG.

At the Opera House last season nine forty-five entertainments, mostly of a high order of merit. The average was $150. The prospects for next season are better than any preceding. Nine twenty-one co.'s are booked. The house next season will be under a new management. F. A. Carter, who has been treasurer almost since the house opened, is the new man. He hopes to make some improvements.

LYNN.

The hotels at Swampscott are full; Chelsea Beach is crowded during the pleasant days, and the white tents of the campers at Nahant cover many acres. Our manufacturers predict a lively business in a few weeks, and with the returning trade theatrical business ought to start with a boom. There was a rumor current during the past week that a co. was to put in a week at Music Hall during the middle of the month, but in all probability the opening attraction will be T. P. and W.'s Minstrels 23d.

Nellie Miles, of this city, has been engaged for a season of forty weeks with Leavitt's Adamless Eden co. She is to be a member of the orchestra, manipulating the xylophone, drum and piano.

Blanche Hillman has been engaged for a season of forty-five weeks with the Boston Comedy co., which opened at Yarmouth, N. S., 13th. Little May Hillman, her sister, will join Haverly's Opera co. Dec. 1.

Great preparations are being made for the midsummer music festival at Point of Pines, which will begin 17th and continue five days. Ten bands will participate, including the Lynn Brass Band, C. H. Ward, leader. J. Thomas Baldwin is to be the conductor, and no pains will be spared to make it a notable event.

George H. Adams' Anglo-American consolidation, Humpty Dumpty, Specialties and Miniature Circus, will open season at Belleville, Ill., 25th. The Standard Theatre co. of St. Louis are the proprietors; W. H. Smith, general manager; J. H. Laine, acting manager; Charles Holton, general agent. The co. will comprise George H. Adams, James R. Adams, William Eunice Julia Fenton the Tinsts, Leon Whettony, Dever and Kitty Oakes, Prof. James Ross and his dogs, Monsieur Girard Leon and his donkeys, and the Royal Mikado Japanese troupe of fine performers. Charles Mitchell is master of properties, and James Glenn is groom. Prof. George D. Barnard will lead the band, and Will H. Scouten the orchestra.

MICHIGAN.

DETROIT.

White's Grand Theatre (Charles O. White, manager): Pulsifer's San Francisco Minstrels will be seen week of 11th.

Detroit Opera House (C. A. Shaw, manager): David Cotton, one of the popular attaches of this theatre, will take a benefit 11th, the Ticket of Leave Man being the attraction. W. H. Power, Frank Lane, J. L. Ashton, J. A. Lane, H. C. Barton, James Crane, May Clark, Mary Cobb and Mrs. Rosetta Mack have offered their services.

Arena: Barnum, Bailey and Hutchinson's consolidated circuses will be here 24th.

IONIA.

Armory Hall (H. R. Smith, manager): Loyalty, a new military-emotional drama, was produced July 31 and 1st under the management of Ellis Brothers, the authors. It was greeted by large houses. The plot is strong, the characters are natural and life-like and the climaxes are thrilling and picturesque. In a word, the play is pronounced a success. The scenery and stage-settings were very fine, particularly the man-of-war Wabash.

GRAND RAPIDS.

Thatcher, Primrose and West's Minstrels opened their season here July 31, after ten days' diligent rehearsal, before an audience which was by no means indicative of hard times, there being fully $900 in the house. Of the entertainment, nothing but praise can be said, everything being of the first order. Billy Rice was, if possible, better than ever, making a hit with his topical song. George Thatcher and Frank McNish did old acts well. Frank Howard was announced, but failed to appear.

I am in receipt of a souvenir commemorating the 100th performance of May Blossom at the Madison Square Theatre, New York. It consists of photographs of the more prominent scenes in the play, and is very beautiful both in design and workmanship. May Blossom will be presented here during the coming season.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The week has been taken up by the splendid performances of Lady Clare and Moths by the Wallack's Theatre co. Lady Clare was unanimously voted a strong play, and it was acted in such a way as to disarm criticism, with perhaps the exception of Charles Glenny's Ambermere, which was villainous, but not after the likeness of a bodily and high-bred Englishman. Osmond Tearle has lost none of the attractive qualities which make him the idol of feminine adulation. J. C. Buckstone made a great hit as the Hon. Cecil; his personation was really delightful. But Miss Sophie Eyre, who is new to us and to most American theatregoers, was the figure of most general interest. We looked to find a feeble imitator of Miss Coghlan's methods, but found a woman of a different school, of a maturer intellect, and one who in strength and intensity stands a head above any lady we have lately seen. She reminds one strongly of Clara Morris, and compares favorably with her. Miss Eyre has received unbounded applause at her every appearance, and will undoubtedly become a metropolitan favorite. Business was only fair, but it must be laid to the general absence of our best patrons of the theatres.

Items: At the Comique there has been the usual long variety bill, which has attended good houses.—Carleton's Opera co. earned a return visit from their excellent acting and singing during Encampment week. They will be welcome.—I had a chat with Mr. Gravenette, of the Wallack co., in which he made kindly mention of the New York newspaper man, admired his critical ability and his freedom from bias. 'Tis needless to say he has been well spoken of.—It has become quite the thing for visiting troupes to domicile at the Lyndale, late Calhoun. Wallack's co. is there, in part, and I understand had quite an adventure. Embarking on the briny deep in a small row-boat, no one would manage the craft, and after drifting some time at the mercy of the waves, they were washed ashore at the camp of a friend of mine, where they were towed around to their hotel. Gravenette expands her chest six inches by an inspiration. He would have been useful.

ST. PAUL.

Grand Opera House (J. N. Scott, manager): House closed past week. Will reopen 24th.

Gossip: A large majority of our leading families are yet enjoying the cool breezes at the Lake resorts, and the numerous concerts and entertainments at the large hotels at Lakes Minnetonka and White Bear are well patronized. The Pilgrim Concert co. (Miss Etta Hawkins, soprano) are giving a series of concerts at the Lake Park Hotel, Lake Minnetonka, and the surrounding towns. Signor Brignoli still sings well and with some of the old time vigor. Miss Hawkins possesses a clear, strong and pleasing soprano, and is encouragingly gaining public favor as a very promising young vocalist.—The seventeenth reunion of the Army of the Tennessee will take place at Lake Minnetonka 13th, 14th. Great preparations are afoot for the reception of distinguished guests, and an enjoyable time is anticipated.—It is quite a surprise to many of our down-East brethren to find so many fine large hotels, with every accommodation, at the beautiful Lakes Minnetonka and White Bear, in the far Northwest, thronged largely with visitors from the extreme East and South. The many beautiful lakes in Minnesota receive a good share of patronage.—Today, 5th, the proprietors of the Pioneer Press gave their employes an enjoyable treat (generously bearing the expense) in a picnic excursion to Lake Minnetonka and steamboat excursion around the Lake. Some four hundred of the employes availed themselves of the privilege. On return a unanimous vote of thanks was tendered the proprietors.

WINONA.

Philharmonic Hall (Grey and Rowell, managers): Sol Smith Russell in Edgewood Folks, 4th, gave a pleasing entertainment to a fair house. His second visit. Support very fair.

MISSOURI.

LOUISIANA.

John B. Doris' Circus came 4th to only fair audiences, but giving excellent performances. Would have had big crowds, but people are waiting for Sells Brothers', due 14th. These shows have had it pretty lively in billing, etc., against each other. Sells' had exclusive advertising privileges in most of the papers here.

The Burnett Opera House will reopen 24th and 25th with the Ethel Tucker Dramatic co., Lillian Brown's Jollities Sept. 1. The following cos. drew the best houses during the past season in their respective lines: Fay Templeton Opera co., Sanger's Bunch of Keys, Mr. Rooney's co., Sol Smith Russell and Minnie Hauk Concert co.

The Opera House will be managed by the Burnett Opera House Co. after Sept. 1. Several first-class cos. have written for dates, among them Sol Smith Russell, Bunch of Keys, Banker's Daughter, My Partner, Mr. Rooney, Louise Sylvester, Mattie Vickers, etc.

The Mirror is looked upon as the leading dramatic paper in these parts.

NEVADA.

Moore's Opera House opens for the season 18th and 19th with the Boston Theatre co. Following are a few of the attractions booked: Lillian Brown's Jollities, Heywood's Mastodons, Leon-Cushman co., Louise Sylvester, Kentuck comb., Sol Smith Russell, Cronen's Banker's Daughter, Rentfrow's Pathfinders, Patti Rosa, Mountain Pink and Fulton Juveniles.

Arena: Sells Brothers' advance advertising agents were here last week putting up small posters. Their date here is 23d.

NEW JERSEY.

GRANGE.

The season lately closed at Music Hall was not as successful as the preceding. It has been especially noted for the poor business done by traveling cos., to many of whom it has been most disastrous. A large percentage of the performances have drawn from $400 to $500 houses, which most companies regard as above the average of the season. The receipts at a number of the performances have exceeded $700, among which were the Gerster concert, when the receipts were $1,100; Joseph Jefferson, with which the season opened, $1,050. The highest receipts at a single performance were drawn by Mary Anderson—$1,400.

During the season we had seventy-three dramatic and variety performances. Following are a few of the more popular: Joseph Jefferson in Rip Van Winkle, Cricket on the Hearth and Lend Me Five Shillings; Mestayer's Tourists, Wilbur Opera co., Minnie Hauk concert, Katherine Rogers, Rose Eytinge, Gus Williams, Rice's Surprise Party, Henrietta Chanfrau, A Bunch of Keys, Equine Paradox, J. E. Owens, Robson and Crane, Lytton Sothern, Emeralda, the Florences and Neil Burgess.

NEWARK.

The Grau Comic Opera co. met with fine success at the Park Theatre all last week. They gave La Mascotte and Olivette to large houses. Bessie Gray, Willet Seaman and Harry Haskell are the leading people. Billee Taylor and Patience will be given this week.

Pavilion Theatre (H. C. Danforth, manager): Despite the rain last week the business was excellent. Charles Fostelle's Mrs. Partington was the attraction. This week, Charles Thornton's Headless Horseman will hold the boards.

Item: The papers here had a great story about Miss Figman, sister of Max, one of the chorus of the Grau co. It was claimed that in putting her costume in the trunk, the lid fell on her and threw her inside, by reason of which she lost consciousness and came near being smothered. The story was a hoax, and Max is suspected of the authorship.

PATERSON.

Paterson Opera House (H. C. Stone, manager): Closed for an entire renovation, which will be completed about Sept. 1.

Phillion's Little Coney Island: Week of 11th, Lisetta Eliani in the musical three-act comedy, The Boarding-School, under the management of W. C. Cameron. A big house greeted her on the opening night. The performance was all that could be expected.

ASBURY PARK.

Monday night of last week The Strategists was given to good business. On Tuesday the same bill was repeated by particular request before a packed house. Friday the Kennell Brothers gave a performance. W. T. Bryant was seen in a sketch, assisted by Lizzie Richmond. Kittie O'Neil gave some neat reels and jigs, and there were songs and dances by Charles Ellis and Clara Moore, and an acrobatic performance by the O'Brien Brothers. The performance closed with a disgusting exhibition. Two little boys, about the age of seven or eight, whose names appeared upon the bills as Thomas and Charles McShane, gave a boxing match, while the two Kennells stood by egging them on, and separating them when they became too earnest. They hoed each other so violently and scientifically that the gallery gods cheered and shouted with delight, while the audience in the lower part of the house grew indignant. This week The Queen's Lace Handkerchief.

I do not know if the following bit of gossip falls under the head of theatrical news or not, but, at a venture, your correspondent sends it. At one of the hotels in this place a very fine exhibition of Jarley's Waxworks took place last Thursday. Mrs. J. was personated by a clever young guest of the house, while the characters were done by the lady and gentleman boarders. There was a large audience. Among the figures were "Oscar Wilde," "The Gladiator," "The Maid of Athens," "A Dancing Girl," "Mrs. Squeers," and "Captain Kid and his beautiful victim."

NEW YORK.

ALBANY.

The best variety entertainment given here in some time was that seen at the Hudson avenue tent last week, under the management of Jacobs and Proctor. There were several features of the bill which deserve mention, and prominent among these was the appearance of Maud Beverly, a charming little vocalist, who sang her way instantly into the hearts of her auditors. Her style is as bright and pleasing as one could wish, and as different from the usual line of serio-comics as one could imagine. Bobby Newcomb, another pleasing addition to the bill, is always welcome, as his dancing is sure to catch, even if he does nothing else. One of the best sketch artist teams we remember to have seen also appeared—C. H. Stanley and Lizzie Conway. Their funny sayings were of the brightest and kept the audiences in a continuous roar, and their singing was also a very pleasing feature. The La Mont trio are among the cleverest acrobatic performers in the business; they exhibited some marvellous feats of strength and skill. Mlle. Alphonsine, equilibrist, in her performance on a revolving globe, was a novelty act, and called forth many signs of appreciation. Wingfield's Dog Circus was not the least attractive item in the bill, and was the occasion of much delight to the little ones. Booth and Castleton did a very neat sketch, and George Sun, by quite a wonderful performance, won his title "Czar of Jugglers." The only poor part of the entertainment was that furnished by the Flower City Quartette. Of all the bad singers I have ever heard (and they are numerous), the male voices composing this quartette were the worst. Each of the four at different times pronounced off into the music in a manner quite regardless of consequences, musically, and their jumps from one key to another were remarkable from their frequency and apparent disregard of vocal effect. Humpty Dumpty is announced for this week, with Andy Harris as Clown, Ida Meaney as Goody Two-Shoes and Mons. Venini as Old Out-Two. Among the specialty performers announced are: Frank Gilbert, tight-rope; the two Alices, Smith and Daly; Leslie and Gorman; George D. Melville, Daly and Gore, and Lee and Rage.

Lotta Hurst is announced at the Leland for Friday evening, and Thatcher, Primrose and West for Saturday evening.

TROY.

Griswold Opera House (S. M. Hickey, manager): The past season at this house, taken all in all, a successful one. The attractions were varied, and, with a few exceptions, the leading ones on the road. During the Summer months the house has been entirely renovated and many improvements made. The attractions booked are the best that will travel. S. M. Hickey will remain as manager, and H. P. Sculley, have charge of the business, which position he has held for the past three years. The advertising department will remain under the direction of Harry F. Wheeler, who has many friends in the profession. The stage management remains in the hands of "Doty" Fleming. A preliminary season opens 15th. Lotta Hurst, the Georgia Wonder, who stays two nights. Thatcher, Primrose and West's Mammoth Minstrels appear 25th. Sweet and Doyle's Minstrels are booked for 26th; Jumbo Davis for Sept. 3 and 6. The regular season will open 8th with Bartley Campbell's Siberia, with Adele Belgarde in the leading role, for one week.

Rand's Opera House (John H. McGrath, manager): With the exception of some handsome scenery by Charles Hurst, the house remains as formerly. The regular season opens Sept. 15 with Aimee in Mamselle, one night.

Grand Central Theatre (P. Curley, manager): Season opens Sept. 1.

Items: The many friends of George Vandenhoff, Jr., will be pained to learn that he is dying of consumption at Bennington, Vt.—James B. Kaye, of this city, goes with Catherine Lewis next season.—David Geddes has been engaged by Mr. Rooney.

ROCHESTER.

Helen Jennings appeared as Lady Isabel in East Lynne at the Park the entire past week to fair audiences. The present week Lizzie Evans will give us Fogg's Ferry.

Thatcher, Primrose and West's Minstrels drew a packed house at the Grand on the 4th. The programme presented was unusually entertaining, and gave the best possible satisfaction. Tony Pastor will make his semi-annual bow at the Grand, 14th. Margaret Mather will open the Fall and Winter season at the Academy on Sept. 15.

Items: John J. Lehnen, resident manager of the Grand and Academy, returned from his vacation last week. He looks hale and hearty.—Frank Howard joined the T. P. and W. troupe in this city. He had been detained at his home by the serious illness of his child.—J. M. Hill is in town looking after his turf wonder, Westmont, who appears during our races this week. Margaret Mather is in town, and will enjoy herself during the week at the Driving Park.

BUFFALO.

Last week being Race week quite a number of attractions were offered. The entertainment, par excellence, was Thatcher, Primrose and West's Minstrels, who packed the Academy of Music to the doors Thursday and Friday evening. The co. has added some new features to its already attractive programme, but still present many of last season's members.

Olivette has been given at the Music Hall by a not over strong co., but has brought out good audiences.

The Adelphi also opened its doors, and filled the interior. A variety bill was introduced which suited the tastes of Race men.

ILION.

There has nothing transpired in theatrical circles here for over two months, and nothing is booked until Sept. 25.

Thomas' Opera House will be put in first-class order and be ready to open by Sept. 18. The house will seat 1,000. The following cos. are booked: Baker and Farron, Mart Hanley, John Murphy, Maggy's Landing, Reban's 7-20-8, William Stafford, Only a Woman's Heart, Wallack's Bandit King and Nobody's Claim.

Among those drawing the best houses last season were Haverly's Minstrels, Rice's Surprise Party, Bennett and Moulton's Opera co., and Banker's Daughter. Special mention is due B. McAuley as Uncle Dan'l, Denman Thompson as Josh Whitcomb, and Charlotte Thompson. On the whole the season was a paying one, and with the present prospect for business in our manufactories the coming season has a favorable outlook.

ELMIRA.

Opera House (W. E. Bardwell, manager): On the evening of July 23 the fairy nymphs—if there be such—will waft charming, and we hope, harmonious music to the ears of the audience who will, I have no doubt, crowd the seating capacity of the house to see and hear Leavitt's Comic Opera co. in Sick to Life.

Items: Messrs. Bundy Brothers, of this city, are remodelling their spacious building and will construct quite a large hall, which can be utilized for theatrical performances if occasion requires.—Manager Bardwell says it would make my eyes pop out with astonishment if he would allow me to gaze upon the attractions booked for next season.—The State Fair will be held here Sept. 9 to 12.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Season will open 16th with Tony Pastor's co. Manager Allen has made many improvements in the house during the Summer.

Arena: Barnum's Circus exhibited 6th. An immense crowd witnessed each performance, and all concur in the opinion that it was in reality, as advertised, "Barnum's greatest."

OLEAN.

Barnum's Circus appeared 6th, drawing the usual large crowds into town. The performance was hardly up to the expectations of the people. There were three noticeable feats, viz.: the tight-wire act, the gladiators and the wonderful baby elephant.

Our Opera House will be opened now with Her Atonement. The exact date has not been looked.

Item: About 4 A. M. a fire broke out in the "treak" car belonging to the Barnum Show. Chang, the Chinese giant, and Mr. Cameron, his manager, who were asleep in their berths, were awakened by the smoke, and barely escaped with their lives. Chang owes most of his wardrobe and jewelry and considerable money. He estimates his entire loss at about $5,000. The car was a total wreck.

MALONE.

It has been very dull here for the past two or three weeks. Both houses have been closed. The past season has been a fairly successful one, though not coming as high as some preceding; but the latter ones compensate to the general rule. The attendance during the largest houses were Gorman Thompson in Joshua Whitcomb, Antwerp Glee Club concert, Tony Denier's Humpty Dumpty and the New Orleans Minstrels.

Manager Mellon, of Lawrence Opera House, is just at present managing "Ralph's," a popular sporting-house in the Adirondacks; but this does not interfere with his management of the Opera House, and he informs us that he has booked a number of first-class attractions for next season. As soon as the season fairly opens he will be on hand to give this favorite place of amusement his personal supervision.

The outlook for next season is very favorable, notwithstanding its being a Presidential year. Money seems to be plenty, and when it is, the profession gets it.

Arena: Washburne and Bunting's Circus, Barnum and Bailey's and Sells' Brothers' Circus will pitch their tents this paper very heavily, but may make up in show what they lack in advertising. This being the second circus of the season, it ought to draw well.

BATH.

Opera House (H. C. Purdy, manager): The Fall season will be opened on Sept. 17 by Mr. and Mrs. Harry Watson in Weirdies, to be followed Oct. 1 and 2 (Fair time) by Boston Ideal Uncle Tom's Cabin co. Manager Purdy has several first-class attractions booked for the coming season.

Items: The Skating Rink, under the management of Messrs. Purdy, is opening with great success. On Monday and Tuesday evenings of last week Mabel Sylvester, of Boston, the finest fairy skater in the United States, gave exhibitions to crowded and enthusiastic houses.

BATAVIA.

Barnum's Circus appeared 4th and gave two excellent performances to large crowds. If the Fair Grounders be secured Buffalo Bill's Wild West show will appear Sept. 26.

Peck's Bad Boy co. will open the season at the Opera House Sept. 2.

SARATOGA SPRINGS.

Prof. Cromwell's Art Entertainment closed a very fair season of nine nights 6th. It was a chaste and very edifying entertainment. The elite of our Summer guests were liberal in patronage, although the houses were not crowded. Too many counter-attractions, especially the irresponsible dramatic readers. We also have colored concertizers, who draw largely upon the colored element. Thus the ball rolls. Most of these entertainments are unlicensed, the people working for board wages and what collections they can make.

Prof. Cromwell has gone to his home at Bethlehem, N. J., for a short rest.

Mons. Sudnell, whose time at Putnam Hall I spoiled in my last on indefinite closed last Wednesday after a season of four nights. He tried him to Schenectady.

We had Tony Pastor at the Town Hall 20th and 21st. Our regular local managers, Hill and Conners, will present Thatcher, Primrose and West's Minstrels at the same hall 25th.

Carleton made successful ballon ascension here Congress Spring Park 6th and 7th.

S. M. Hickey, of Troy, presents Lotta Hurst 26th.

B. A. Bush, manager of the Academy of Music, Kalamazoo, Mich., paid a flying visit on his way back from New York. He was entertained by Mr. John W. McKinney and Prof. Cromwell.

Lew Benedict is spending his vacation at his home here. He has abandoned his proposed minstrel troupe. Seized all by politics. With co. small co. he may do little towns on special occasions.

OHIO.

DAYTON.

Weidner's Opera House (T. L. Harris, manager): Sawyer's Specialty co. was booked here for four nights, 7th, but, for reasons unknown to me, the co. failed to materialize. Edwin Arnott opens an engagement of one week, 11th, presenting his drama, Sentenced for Life. New scenery and mechanical effects made for the occasion will greatly add to the production.

Memorial Hall, Soldiers' Home (J. H. Chapman, manager): I postponed my visit to the Home until the 14th, when the co. will take its regular benefit. The bill will be The Flowers of the Forest. Sergt.-Major Gen. Henderson informs me that great preparations are being made, and that the performance will undoubtedly be one of the best ever given at the Home. There is a rich treat in store for our citizens, and I earnestly hope they will turn out en masse, and give this splendid co. the benefit they are worthy of. In order to do this, the audience must be sufficiently large to test the capacity of this beautiful theatre.

Items: Larry H. Reist has resigned his management of the Lester Opera co. and will return to Dayton.—Jolly Mac Fetherson, of the Home co., who has been confined during the past week, is out again. Mac goes with Milton Nobles.—Belle Foster, one of the members of the Lester Opera co., died in Cincinnati on the 19th, after an illness of several weeks. Miss Foster was universally liked, not only in the co., but by all who knew her.—Work will soon begin on the Grand.—John F. Ward, comedian at the Home, has had a flattering offer from Kiraly Brothers to do the comedy business in Sicks. He declined, however, and will go with the Deuce of Hearts co.

SANDUSKY.

Bruniller's Opera House (William J. Seidel, manager): After three weeks of hard practice, Pinafore was presented to the full capacity of the house 6th. Sallie Baker sang the title role in a manner that greatly surprised even her admirers—in fact, everything passed off prettily, and the sanguine hopes of all were more than realized. It is generally acknowledged that there has never been an opera presented to our people that has given such general satisfaction and been greeted by such a large audience. Two hours after the box-office opened it was impossible to secure a seat on the lower floor. The success of the opera is largely due to Sallie Baker's good taste and untiring labor.

Personal: Sallie Baker, accompanied by her sister, Miss Alice, left for New York yesterday, 6th.

COLUMBUS.

Pavilion Theatre (James T. Jukes, manager): The Fayer-Florence Burlesque co. had a very successful week, giving Cinderella every evening, with specialties by the Sherwood Sisters, David Lythgoe, Charles De Forest, Annie Dunn, William Harrison and Smith and Le Georges. The co. remains this week and puts on Babes in the Wood.

Continental Museum (T. A. Kennedy, manager): From comic opera to variety made no apparent change in the patronage. A fair co. drew full houses every performance. This week, the Larks Sparks and Burke Novelty co.

Items: Romany Rye will be the State Fair attraction at Comstock's and The Corner Grocery at the Grand.—George Barkus has gone to New York.—T. A. Kennedy's plan for a new theatre has fallen through, and he will leave 20th to join Bayles' Bright Lights.

ZANESVILLE.

In this letter I shall indulge in a little personal gossip concerning a young lady of whom we already feel very proud. Miss Bessie Robins, of the Boston Museum co. With the weakness peculiar to her sex, she adopted a stage name (Claire Raimonde), although her own name

[CONTINUED ON FOURTH PAGE.]

NEW YORK MIRROR

CONDUCTED BY THE MESSRS. HARRISON GREY FISKE AND M. F. WILLIS.

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HARRISON GREY FISKE, . . . EDITOR

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NEW YORK, . . AUGUST 16, 1884.

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Armstrong & Maguire
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Amber, Harry
Amory, Wm. J.
Ayres, G. D.
Beaudine, Sig.
Bishop, C. B.
Black, Miss Psyche
Barton, Charles A.
Beard, Ollie
Boston Ideal Opera co.
Barnes, Elliott
Barbour, Clinton H. (Tel.)
Baker, Leighton
Butler, Miss S. E.
Brown, F. A.
Bernstein, D. J.
Black Flag, Mgr.
Barnhart, George P.
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Black, Miss V. (2)
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Calhoun, Rose
Campbell, May
Cooper, Leo
Clarion, Laura
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Cousins, Mar. Jane
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Henderson, G. F.
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Morris, W. W.
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Paulding, Fred
Prather, Miss Dempsey
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Piggott, Sol
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Parshe, Charles T. (2)
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Patterson, Chas.
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Redmond, William
Richmond, Horace
Raymond, John T.
Rich, S. L.
Sargent, Harry
Sydney, George
Salvini, Alex
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Schrub, Mr.
Sylvester, Louise
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Sutton, Miss Nellie
Snyder, G. B.
Seaver, Frank L.
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Stella, Rose
Tracy, Miss Genevieve
Turner, P. T.
Tracy, Helen
Taylor, Maria
Tarleton, C. W.
Thayer, Al.
Townsend, Camille
Taylor, Mrs. F. W.
Thompson, Denman (Mgr)
Timm, F. L.
Timm, Louis
Villa, Sam B.
Van Dennen, Mr.
Van Laer, Sara
Venture, Signor L.
Vane, Sadie
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Westing, Ed (2)
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Wright, F. E.
Watkins, Lizzie
Washburn, L. W.
Walton, Harry (2)
Webster, A. C. (2)
Wilbur, A. L.
Wallace, Mrs. Zelda S. (2)
Watkins, Chas. A.
Watkins, H. D.
Young, Miss May

*** The New York Mirror has the Largest Dramatic Circulation in America.*

1884-85.

The season of 1884-5 formally opens on Monday next. It must disconcert the prophets who have predicted dullness in theatricals to glance over the formidable array of attractions that are to be ushered in fully a month earlier than is usual. We do not remember a campaign which began so soon or preliminary conditions that gave brighter promise.

Here in New York seven houses will divide patronage next week with the four that are already open. Eleven places of amusement, some of them presenting mammoth novelties, and all giving attractive performances in August, is an unprecedented condition of affairs. The weather has been most favorable to theatrical business, and there is little likelihood that at this late period of the Summer there will be a change.

Our "Dates Ahead" department contains this week the names of 257 dramatic, operatic, musical, minstrel and miscellaneous companies which have already taken or are shortly to take to the road. At the beginning of no previous season has there been such a large showing. It would appear from these remarkable indications of activity that the clouds of doubt which obscured the theatrical horizon not long ago have been completely dissipated.

A New Phase.

It is almost impossible for a dramatic journal of national circulation to avoid noticing some aspects of a Presidential election—those which touch more or less upon the interests or biases of the theatre.

Has it not impressed our professional readers, who are *ex officio* students of literature and judges of its products, that extraordinary interest has been at this quadrennial shown in the aesthetic minds of the several presidential pronunciamentos? The style, the methods, the literary excellence of the letters issuing from the presidential spokesmen on either side have been conveyed with the eagerness *en rigueur* of a commencement salutatory.

Nor have the eminent political rivals shown less than scholastic modesty in the careful evolution of their work. We hear to-day that one candidate's letter of acceptance may be soon expected from his hands; to-morrow it is made known that another is putting his finishing touches to the document which it is held will prove more than a match in elegance and force of expression, selection of topics and vigorous logic for the paper emanating from the opposition bureau. And still a third applicant for the national suffrage vexes expectation by delaying to exploit his great forthcoming and slowly elaborated *brochure*, in order that he may be able to meet its averments in a manner and style which will prove "controlling" and decisive.

We are truly rejoiced to see good literature thus recognized on the most important public occasion known to this great community, and are hopeful that the deference to the good taste and manly decorum which characterize these effusions of the quadrennial canvass will have a commanding influence.

Wrongs to be Righted.

At times two or three incidents turn up in the current press having affinities, and which, being brought together, indicate something of the set of public opinion. At present the world of amusement and literature is in an abnormal condition, or in what was once known in Germany as the storm and stress period. When pirates infest the high seas legitimate commerce is thrown into confusion, and even lawful merchant-vessels are drawn into the business of buccaneering. The rights of property being repudiated, all belongs to all and confusion ensues.

This has been the result of the denial of authors' rights and the levelling of the barriers which protect the fruits of honest intellectual labor. Where the author's property is not respected the author himself soon becomes of no account; and the freebooter of course regards the party whom he "freeboots" as little better than the poor devil which he has made him. The prime movers and active performers in the seizure of the floating waifs of authorship have been unquestionably the Harper Brothers. It is a tradition among persons interested in literature that this house has uniformly, as a matter of business policy, been accustomed to speak slightingly of American authors and American authorship. This proclivity seems to have descended from the quadrilateral founders of the house to its present representatives. So much may be justly inferred from a passage in a letter from J. W. Harper, unexpectedly divulged, having reference to the possible publication of Mr. Blaine's book by the Franklin Square firm.

Addressing an intermediary, Mr. Harper, who is a gentleman of excellent personal character and brilliant ability, says: "I wish that you would give Mr. Blaine to understand that while the doors of Franklin Square always stand wide open to 'them literary fellers,' such as scholars and poets and novelists and essayists and travellers, the proprietors generally go down to the sidewalk to welcome the historian of his time, and with uncovered heads reverently help him to uphold the manuscript from his triumphal car on the Elevated Railroad." This is quizzically put, but the pith of it lies in the special phraseology, "them literary fellers" grading the estimation in which writers are held by the Harpers.

The disintegration of words and character effected by the Harperian system has an evidence in the indulgence in the publishing world of such debasing usages as the issuing of old books with new titles and dealing with an author's production without the slightest reference to his fundamental rights. The same base practice is pursued in the treatment of plays, which are cut and carved, abridged or elongated, at the pleasure of the mutilator, and sent into the world with such names as may occur to him irrespective of their original christening.

Still another outcome of the depraved misuse of rightful possession and ownership is illustrated by a kindred incident involved in the recent statement that Louis Frechette, distinguished as a poet and dramatist, intends to demand from the Royal Society of Canada an investigation into the charges of plagiarism brought against him by Mr. Tasse, manager of *La Minerve*. Both are members of the Royal Society. Without adjudicating upon the right or wrong of this special case, we may assert that from piracy in publishing to plagiarism in authorship is but a single step—and it is well known that the entire province of situation and drama is at this time honeycombed with the persistent incursions and ravages of the robber tribe.

Personal.

CURTIS.—M. R. Curtis, whose likeness appears above, has just started out to give road rehearsals of his new play, Spot Cash. Mr. Curtis is full of enthusiasm over the sequel to Sam'l of Posen, and feels confident of a Chicago verdict in his favor on Sept. 1.

VANONI.—Marie Vanoni is expected in town from 'Frisco on Friday.

AVELING.—Henry Aveling will be Fred. Warde's leading support.

STEVENS.—John A. Stevens is playing Unknown in Toronto this week.

JARBEAU.—Vernona Jarbeau, a Niblo Raven, returned to the city on Sunday.

WARREN.—William Warren, the veteran, is rusticating in the White Mountains.

NORTON.—John W. Norton, the St. Louis manager, is at the St. James Hotel.

JEWETT.—Sara Jewett is in town, and has joined the forces of the first-nighters.

MACKAYE.—One of Steele Mackaye's plays will be the opening attraction at the Lyceum.

FLORENCE.—William J. Florence has been paying a visit to some friends in Mamaroneck, N. Y.

HOYT.—Charles Hoyt is not in the best of health. His friends say he is a victim to overwork.

WENTWORTH.—Fanny Wentworth has signed with Frank Sanger to support Jacques Kruger.

KRUGER.—Jacques Kruger has bought a lot at Ocean Spray and will shortly erect a house thereon.

TOTS.—Fifty children under the management of Mrs. Fernandez will take part in The Seven Ravens.

GERARD.—Florence Gerard has recovered from her recent illness. Her injured knee is all right again.

JEFFERSON.—It is not generally known that Joseph Jefferson is co-author of The Shadows of a Great City.

FISKE.—Mr. and Mrs. Stephen Fiske were guests of J. H. Ryley on board his yacht *Madcap* yesterday.

ARTHUR.—Lilford Arthur writes that he will return to New York on Oct. 1. He has been sojourning in London.

MINER.—Harry Miner's eldest son has just graduated at a military academy. Mr. Miner has six olive branches.

—The basement and first story of the New Lyceum Theatre is built. The stage at the Standard has been laid.

OVERTON.—Charles Overton brings four more new plays from England. He indulges in high hopes of them.

RANKIN.—McKee Rankin has reappeared at his old haunt, the Union Square Hotel. He has re-grown his beard.

JEFFERYS.—John B. Jefferys, the Chicago theatrical printer, sailed for England on Wednesday by the *Oregon*.

EDWARDS.—Manager T. R. Edwards, of French and Sons, has returned to his work after an illness of ten weeks.

EYRE.—Sophie Eyre makes her New York debut at the Grand Opera House in November, assuming the rôle of Lady Clare.

SWAIN.—Carrie Swain returned from California on Wednesday last. When or where she will open her season is uncertain.

MURDOCH.—Daisy Murdoch, of the Orpheus and Eurydice company, has received several good offers. She is now playing Cupid.

HUDSON.—Lizzie S. Hudson has engaged with Maggie Mitchell for the season. Miss Hudson is at present at New Lisbon, Wis.

GRANGER.—Several managers are after Maude Granger, but she appears to be in no hurry to resume the boards. She is in the city.

STONE.—E. G. Stone will remain with Rhea when the transfer of her business management from Arthur Chase to James Morrissey takes place.

NOBLES.—Milton Nobles plays the first week of his season in Syracuse and Rochester, opening in the former city on Sept. 1 for three nights.

ARTHUR.—Paul Arthur had but three days to prepare for his part in Fra Diavolo. He did well, considering that he never sang it before.

BARRETT.—Marie Barrett's voice has been greatly improved by rest. She is still at Ocean Grove with her husband, Samuel Reed, the comedian.

HAVERLY.—J. H. Haverly has written to say that he will not return to America for some time. There is no particular necessity for his presence here.

MARTINOT.—The most extensively photographed woman in the profession at present is Sadie Martinot. Hoyt has almost completed his play for her.

BANCROFT.—The leading part in Ruth's Devotion (the new title for Elliott Barnes' The Blue and the Grey) will be played this season by Helen Bancroft.

HARRIGAN.—Next year Edward Harrigan will visit Europe. It is probable that he will take his company with him and produce one or more of his plays.

FORTESCUE.—As soon as the Garmoyle-Fortescue matter is settled, the actress will come to America. She has been secured by a well-known New York manager.

WINDSOR.—Helen Windsor has been engaged to play Fedora in Siberia. It is only a matter of time when Fedora will be played in Alaska, Iceland and Kamschatka.

MORSE.—Woolson Morse is engaged upon the composition of music to an adaptation of the French comedy, The Three Hats, recently so successfully performed in London.

FLORENCE.—Mr. and Mrs. W. J. Florence, with their daughter, are at Monticello, N. Y. Their new play, A Foreign Friend, will be seen at the Fifth Avenue in November.

STANDISH.—Walter Standish does not go with Emmet, as was inadvertently announced in these columns. He will play Harold Armytage in The Lights o' London (Western).

CURTIS.—Mrs. Curtis (Albina de Mer) will play Hortense Lavadinier in Spot Cash, a character that has been especially written for her. She will play Camille, as usual, at matinees.

DATES.—Nearly two hundred and sixty dramatic, operatic, concert, minstrel and variety companies and circuses, of high and low degree, appear in THE MIRROR "Dates Ahead" this week.

BOOTH.—From among three or four offers Rachel Booth has accepted a part in Lynwood for the season. She declined a part in Caprice, offered her on Friday, the time being too short for study.

LINGWOOD.—Sophie Lingwood, the California singing soubrette, will take a leading part in the Flora Moore Bunch of Keys company. Miss Lingwood is a pianist and vocalist of ability.

DE BELLEVILLE.—Frederic de Belleville has been making a profound study of the part of Wilfred Denver in The Silver King. He will play it for the first time on Saturday night at the People's.

GILLETTE.—W. H. Gillette is resting at his home in Hartford. Although engaged to the Madison Square, the management have not decided what use to make of him. He is engaged on a play.

SEGUIN.—The husband of Zelda Seguin, writing from Indianapolis, says that he has decided to star his wife after the Presidential election. He is urged to do this by many friends and managers.

MESTAYER.—W. A. Mestayer has returned to the city. A title for his new "eccentric musical comedy" is under his weighty consideration; and he doesn't know whether he will send out the Tourists or not.

O'NEILL.—James O'Neill will again be Mr. Stetson's Monte Cristo star. The manager may possibly make a little profit by weakening the support. He reluctantly yielded first place in the box-office to Mr. O'Neill.

IRVING.—Lord Randolph Churchill, being asked his opinion of Henry Irving, replied in substance: "I look upon him rather as a curiosity than an actor. On the stage he is Henry Irving; off the stage he is Hamlet."

MATHER.—Fred. G. Mather, who met with such a severe accident at Long Branch last Spring, is able to be out again, and is now in the city looking after the interests of Carrie Swain, whose tour he will manage.

MATHER.—Margaret Mather is in Rochester this week, which is a week of races. Mr. Hill's pacer, Westmont, is there, and Miss Mather's presence will lend *eclat* to his performances. By the way, the lady formally opens her season in Rochester on Sept. 15; and her week in that city is always a red-letter. She is its favorite tragedy-queen.

DANIELS.—Carrie E. Daniels, who has been paying her family a visit, sailed for England yesterday morning on the White Star steamer *Celtic*. Miss Daniels has made herself a favorite on the London stage, and she will appear there this season.

MATTHEWS.—John Matthews, so familiar on the Square, was taken dangerously ill with an attack of heart-disease on Sunday. On Monday his life was despaired of. A MIRROR reporter made inquiries as to his condition, and learned that he is recovering.

SWAIN.—Carrie Swain has returned to town from California, and has resumed her musical studies preparatory to starting out on her annual tour. She will open her season at Norwalk, Conn., on Sept. 1, and after playing the New England circuit will go West to Chicago, St. Louis, etc.

PORTEOUS.—Martha Porteous holds the Fort—that is, the Spanish Fort—in New Orleans. The management has unconditionally surrendered. At last accounts Miss Porteous had complete possession, with a shouting and defiant chorus carrying aloft her standard; and The Merry War was shortly to be produced.

HARKINS.—Daniel Harkins is playing Richard III. at the National Theatre, in the Bowery, this week. He did not intend accepting the offer, but Manager Heuman, in his anxiety to convert the theatre to the uses of the legitimate, offered Mr. Harkins a tempting figure. Mr. Harkins will now have a National reputation.

ZANITA.—Our Boston correspondent was misinformed as to the authorship of Zanita, the musical, fairy, ballet spectacle which is to be brought out at the Boston Theatre, Sept. 15. The construction of the piece is the joint work of Messrs. Dexter Smith and Eugene Tompkins, while the dialogue is by Mr. Smith, who is co-author of Revels, Wanted—A Partner, and several other plays. Mr. Smith has accepted an offer from Manager Daniel Frohman to write a play for the Madison Square Theatre, and has also a comedy in preparation for a Philadelphia theatre. Mr. Smith contemplates a change of residence from Boston to this city.

Letters to the Editor.

ONLY A FIT OF TEMPER.

NEW ORLEANS, LA., August 6.

Editor New York Mirror:

DEAR SIR:—I see in your correspondent's letter from this city a statement with regard to J. H. Stewart's severed connection with the West End Opera company, which I desire to correct. The facts are these: I, as manager, contract to furnish all costumes, but each artist is supposed to see that the minor details of the costume are ready. For several days previous to the first production of The Chimes, Mr. Stewart was ill, and consequently allowed absence from performances and rehearsals. I, personally, looked after his costumes and his wigs, though the furnishing of the latter is not in my contract, and on the night of the performance the costumes for the Bailiff were ready at the theatre, which is proved by the fact that Walter Phillips, who acted as a substitute, at a moment's notice, went on and played the rôle in the proper costume. In the hurry consequent upon a first night, a part of the Bailiff's costumes had been sent to the wrong dressing-room; this was the sole difficulty. If Mr. Stewart had made a proper and courteous inquiry from me, it would have been remedied at once. He chose rather, to say the least, to be discourteous, and in a fit of temper left the theatre. Also another item: Far from there being no opera contemplated at the West End next Summer, plans for a new and handsome opera house are now under consideration. The present season is now drawing to a highly successful close. Very truly,

MARIANNE CLARKE,
Manager West End.

A DOUBTFUL HONOR.

BALTIMORE, August —, 1884.

Editor New York Mirror:

DEAR SIR:—In the Spring of 1883 I wrote, at the suggestion of Mr. R. E. Stevens, then associate manager of Miss Carrie Swain, a comedy-drama suitable to the requirements of her star. The play was thoroughly satisfactory to him, and was at once put in rehearsal, when Miss Swain suddenly threw up the part assigned her, giving as a reason that she was not able to study a new character so late in the season. This she had a perfect right to do, and I covered no complaint upon that score, although the labor has so far been unproductive to me, and the play remains still in my hands. Miss Swain has, however, done me the doubtful honor of introducing in her new play—I am informed upon good authority—a situation, combining strong mechanical and dramatic effects, taken bodily from my play and originating solely with myself. And this from a lady advertising herself as "strictly original." *Facile est cuivis addere.* Yours truly,

A. K. FULTON.

MR. SWINBURNE PLAYED MACDUFF.

JUNIOR GARRICK CLUB,
LONDON, W. C., August 1, 1884.

Editor New York Mirror:

DEAR SIR:—We have the NEW YORK MIRROR at the above club every week.

In your impression of July 19 there is an error. Mr. Forrester, in the tragedy of Macbeth at the Lyceum Theatre, played the part of Banquo. Macduff was acted throughout the entire run of the tragedy by

Yours very truly, THOMAS SOUTHCOTE.

P. S.—The above refers to an article about Henry Irving.

NOT RELATED TO THE MURDOCHS.

NEW YORK, August 11, 1884.

Editor New York Mirror:

DEAR SIR:—During the past Winter quite a number of persons connected with the profession have been impressed for pecuniary assistance by a person representing himself as a brother of the late Harry S. Murdoch. There are at present but two members of the Murdoch family connected with the theatrical profession—Will H., the only surviving brother of the late Harry S., and myself. The former has not, until quite recently, been in this city for several years, and as he has suffered considerably by resting under the imputation of being the begging party, I take this method of vindicating him and exposing an impostor, whose real name is Henry Hitchcock, and who is in no way connected with or related to the Murdoch family.

By giving this space in your valuable paper, you will be doing an act of justice as well as exposing an imposition. Yours ever,

E. G. MURDOCH.

St. Louis Theatricals.

Manager John W. Norton, of St. Louis, is in town. Yesterday a MIRROR reporter met him in the lobby of the St. James Hotel. Mr. Norton is not in the best of health. "But," said he, "my impaired health is not the result of a bad season. However, there is no use denying the fact that there are too many theatres in St. Louis. The floating population is not large enough to give good support to all. We get the best attractions, but they cannot pay repeated visits with profit. Our people do not run wild over theatricals. The mass of the population is conservative and of settled habits—more so than in any other populous centre of the West. I am interested in the new Opera House in Chicago, and will run it in conjunction with my St. Louis theatres."

The Usher.

As University
Must love who cast The fashion still from, sweet.
—Lowell's Lowell's Love.

Fanny Davenport has experienced difficulty in securing a suitable actor for the part of Loris in Fedora. A leading man was engaged last Spring, but he was found incompetent, and since then the star has been looking about for another without success. As I have frequently pointed out, there is a dearth of leading men in the country at the present time. The few professionals who would be eligible for Loris are disposed of for the season. Scores of applications have been made for the position, and Miss Davenport has been deluged during her vacation with reams of letters and cart-loads of photographs from aspirants to the part. But none of these has been deemed desirable, and now, at a late day, the actress is obliged to turn her attention to the foreign stage for somebody to fill the vacancy. Her husband, Edwin Price, sailed yesterday at short notice on the *America*. He has in mind two or three available English actors, and to prevent delay or disappointment he goes to London for the purpose of making a selection. Mr. Price will return in about four weeks.

* * *

Dr. Robertson, who is known to fully half the profession in New York, returned from his vacation the other day, and he has since been occupied in recounting to his friends his adventures with rod and gun among the mountains and lakes of New Hampshire. The Doctor was accompanied in his sportive pursuits by Clay M. Greene and Jack Wallace. After killing all the birds and fish in the regions roundabout the Esculapian Nimrod and Izaak Walton visited McKee Rankin's insular farm up in Canada, and then made a flying trip to Manchester-by-the-Sea, where he was entertained by professional friends.

* * *

The "theatre-train" which leaves the Grand Central Depot a half-hour before midnight always takes out a party of professionals who dwell at various near-by places along the Sound. Quite a number, including J. H. Ryley, Billie Barlow, Phil. Goatcher and Everad Stuart, stop off at New Rochelle, where there is something of a dramatic colony growing up. The Casino passengers have some lively work of it to catch the train. The performance of The Little Duke isn't over until 11 o'clock, so but thirty minutes are left to "wash up," change the Louis XIV. trappings for latter-day garb, and get across town to the depot.

* * *

William Henderson is entertaining the humorous genius of *Puck*, H. C. Bunner, and William Henderson, Jr., down at Long Branch this week. The latter has made a name as a journalist and versifier, and his last hit as joint adapter with Bunner of The Little Duke, has added to his reputation. The young librettists are enjoying themselves at the Branch. On Tuesday night Henderson *père* gave an entertainment in their honor, and on Friday they will be Maggie Mitchell's guests at a party.

* * *

From all sides congratulations pour in upon Howard Taylor on the success of his play at the New Park. Of course it is not a great production, but it possesses many admirable qualities and deserves the favor with which it is meeting. On the first night Taylor betrayed no nervousness. "If the piece fails," said he, "I shall not take it to heart. I believe I have told an interesting story, and should my belief be endorsed, I will be gratified." That was all he had to say in behalf of Caprice. The realization of his anticipations does not appear to have inflated him in the least. He speaks quite as modestly about his work as before. The play-readers of the Madison Square had a look at Caprice last winter. After serious deliberation they rejected it as utterly impossible. I would like to know the sensations inspired in them by the standing-room sign which has been hung out every night thus far at the New Park?

* * *

I don't want to find fault about trivial matters, but if Mr. Taylor will take a trip to the North woods he will discover some inaccuracies in the arrangement of the first act of Caprice. Camping parties in the Adirondacks sleep in bark shanties carpeted with layers of aromatic hemlock boughs. The gaily-striped awning canopies scattered around the stage in Taylor's play would convulse the rawest backwoodsman. Allusions to "tom-cod" are equally out of place, and Potts' description of an encounter with such a domesticated animal as a cow in the forest primeval is an atrocity. These are petty blemishes, but that is no reason why they shouldn't be pointed out and removed.

* * *

I hear that James O'Neill, who has finally concluded arrangements with Stetson for a tour in Monte Cristo on a half-interest basis, is determined to pay the smallest possible salaries. Here we have a parallel to the devil when he recovered from his proverbial illness. O'Neill's cry a few days ago was for higher pay, and for a time it looked as though he and Stetson would split on that question. Having made an arrangement which is equivalent to greatly increased remuneration, O'Neill immediately sings another tune, and in order to swell prospective profits, makes up his mind to reduce the salaries of his company. It is funny how quickly an actor, when he launches out in a managerial capacity, will acquire the very attributes which he has previously gone about vehemently decrying. In O'Neill's case the transformation is really startling in its rapidity.

* * *

Miss Vernona Jarbeau is back from Chicago, where she has been captivating inexperienced youth as the principal female charmer in the burlesque Adonis. The actress during the engagement there has been suffering from an aggravated case of corns. "A corn," said she contemplatively yesterday, "is an unromantic excrescence. For some reason or other it is considered in a jocular spirit by everybody, except the victim to its tortures. This is dead wrong as I can testify. A well-matured, ripe and luxuriant corn is not a joke—it's a serious matter. In Chicago one developed in my left foot. Poisoned by my green tights it grew to alarming proportions. I had to wear a No. 6 shoe on the stage, and the consequence was that the critics of that city, who always go to the bottom of things, you know, made fun of me. Eugene Field wrote a half-column article on my corn—the political situation hadn't a ghost of a show in the columns of his paper that day. He attacked my corn with a vigor and virulence that I have never seen equalled. But I paralyzed him. I wrote a note briefly thanking him for his generous advertisement. He had nothing more to say. Oh, you can't tell me anything about corns. Some day when I have time for literary work I mean to collaborate with Dr. Kenison in a treatise on the subject." And the lively Vernona looked brave enough at the moment to do that, or almost anything.

* * *

The mashers have a rare feast in store, for Jarbeau will make her first appearance here in tights as Puck in Sieba at the Star next Monday. She will make four changes, and her nether limbs will be exhibited in green, old-gold, mauve and mountain-mist. "You know," said she explanatively, "that I have been rehearsing for the ordeal in Adonis, but nevertheless I know I'll feel like an idiot when I strip—or rather, when I drop my strip-dress and face the music in all the pristine loveliness of a short waist and long stockings." So long as Jarbeau doesn't look like an idiot she need have no reason to be anxious.

* * *

The many friends of young George Vandenhoff were shocked to learn of his death in Bennington, Vermont, on Sunday last. The funeral took place there on Tuesday. He had been ill for several weeks, but last week it was reported that he was on the road to recovery. Vandenhoff was liked by everybody who knew him for his generous disposition and social qualities. He was the son of George and Mary Vandenhoff, the well-known readers and elocutionists. The father in his younger days was a tragedian of eminence, and the mother, then known as Miss McKeah, was a stock-actress much esteemed. Young George was given every advantage in the matter of education. He studied at the New York University, and afterward took an M. D. in the medical department of that institution. Becoming dissatisfied with the humdrum duties of a physician's calling, two or three years ago Mr. Vandenhoff determined to adopt the profession of his father and go upon the stage. He made his debut in Augustin Daly's company and played principally under that manager. In The Passing Regiment and 7-20-8 he met with pronounced success, and gave promise of becoming one of our best juvenile actors. During the Spring he was taken with hemorrhages, and had to give up work. A fortnight ago, after passing six weeks in the Hahnemann Hospital, he went to Vermont in the hope of convalescing. Mrs. Vanderhoff is still in Bennington, completely prostrated with grief. She was devotedly attached to her son. In common with many other friends, I deeply deplore the loss of this handsome, manly and generous young man.

"Speculating" Managers.

In a fashionable uptown theatre the managers last year made an arrangement with a ticket speculator to stand in the lobby and divide the profits of his sales with them. This was his pay for the privilege. He was supplied with the best seats in the house, and he was allowed to return those he did not sell. The speculator is said to have pocketed a hundred dollars a week as his share. It is now announced that the management want $1,600 for the privilege this season. A purchaser has not been found. Speculators look upon the price as exorbitant. Whoever buys the privilege will have the choice of sixty of the best seats in the house each night.

Frank Chanfrau Surprised.

"Is that music?"

"If so, then it must be Chinese music. There is more of noise than of harmony in it."

The query was from Frank Chanfrau, who on Tuesday evening last—the night being stormy at Long Branch—had retired early. The reply came in the musical tones of Mrs. Chanfrau.

"Then what in it?" repeated Kit, now thoroughly aroused by the approaching disturbance. "Are the fools commencing their political jamborees *already*?"

And there was in his utterance of the word "*already*" a meaning which theatrical managers will readily apprehend.

"It can't be the Salvation Army," responded Mrs. Chanfrau, who, seated at her desk in her well-furnished library, was intently engaged in designing, under the mellow light of a hand-painted student's lamp—a gift from the late Mrs. James W. Wallack—dresses for her rôle in the new play of Her Wrong. "Perhaps 'tis the Chinese laundrymen of the lower village coming to serenade Henry?"

Henry, elder son of the Chanfraus, the "toney" captain of the Monmouth Athletic Club, has recently introduced the fashion of having their white flannel athletic suits laundried after each game; the intrusion of Henderson's cows upon the race-track of the club rendering this cleanliness a very necessary operation.

"Nonsense, it can't be those opium-eaters. I don't hear any gongs."

"Gracious! I hope it isn't those bad boys from Elberon, having a promenade concert with Mrs. Floyd's tin pans?"

This startled inquiry in Mrs. Chanfrau's most anxious tones.

"I'll soon find out," Frank said, and springing from bed he flung open the nearest window and peered indignantly into the darkness of the road, from whence the noise now came with increasing volume.

"There's something going on at Johnny Albaugh's. There's a light in his cupola."

Albaugh's residence is about three hundred yards from Chanfrau's, and his cupola is fifty feet high.

"Hallo!"—this in extension of his last remark—"it's a procession with lanterns. Great Cæsar! who can it be?"

Chanfrau was right. The light in Albaugh's fifty-foot cupola was a lantern which Barney McAuley held elevated above his head in order to light the way of the procession he was preceding.

The procession, headed by R. M. Hooley, William Henderson, John Albaugh, Hank Paddock, John Ellsler and George F. Fuller, the artist, beating time and music (and very severely beating them, too) upon such improvised musical instruments as tin pans, wooden piggins, a garden rake, and two chain traces, comprised the entire theatrical colony at Long Branch, reinforced by a number of prominent residents.

They had assembled at Mrs. Albaugh's suggestion, at her residence on Cedar avenue, for the purpose of surprising Mr. and Mrs. Chanfrau.

And they succeeded.

Mrs. Chanfrau's first thought was, of course, a hospitable one, and her faithful housekeeper, Lizzie, was quickly dispatched to the lowest deep of Frank's dry-cellar, where, together with the costumes of Paddy Miles' Boy, Richelieu, Waddilove, Toodles, and other rôles he used to play thirty years ago, certain effervescing and other bottled luxuries are kept.

This hospitable impulse had, however, been fully anticipated and provided for. The flanking party brought with them not only an abundant flow of soul and other edibles, but a feast of reason also.

This latter feast was subsequently enjoyed in some beautiful verses, expressly written by George F. Fuller, poet-laureate of the occasion, and excellently read by Manager John W. Albaugh.

Of course, the usual apologies of generous housewives were forthcoming from the surprised Mrs. Chanfrau, whose delight rendered her more than usually radiant.

"If you had only let me know you were coming I could have been prepared. Now there is nothing in our larder."

"No, it is all on the table," wittily responded young Will Henderson, one of the rising humorists in American literature.

"Enough too," added Chanfrau, "to supply a first-class country boarding-house for a week, even after we get through."

Everybody assented, though somewhat doubtfully; a stomach for the good things of life being one of Frank's most familiar characteristics.

The merry-making was introduced by Mrs. Fisher's beautiful singing of Tostée's "Farewell," after which the fun grew fast, but never furious, facilitated by a very felicitous impromptu speech of Frank Chanfrau and a happy toast of Manager William Henderson.

Then dancing followed, but not untroubled. The supply of gentlemen being short (a not uncommon experience in society now-a-days), Mrs. Chanfrau was for the nonce invested with a nominal masculinity and assigned to Maggie Mitchell as a partner in the lanciers. Very soon a vociferous interruption was heard, and the popular little Fanchon openly accused her partner of unpatriotically conduct in flirting with handsome Mrs. Rosina Hooley. Mrs. Chanfrau promptly apologized, and (by being once more assimilated (in despite of the tight corsage of certain young members of the party, and most notably of Miss F——), kept actively alert till an early hour of the morning, when the assemblage separated, pleasurably realizing—

How lightly falls the foot of time,
That only treads on flowers.

The costumes of the ladies were exquisitely neat and attractive. Maggie Mitchell had on her best dress. Mrs. Rachel McAuley wore a pair of diamond ear-rings and black gloves. Mrs. John W. Albaugh was clothed from head to feet (and every pretty foot they were veted) "in the noble attire of honorable deeds." Miss May Pemberton wore a wreath of roses—all the feather for the rain which newly moistened their dew of youth. Mrs. A. S. Floyd had beads on her beaded slippers. These beautiful belles of Long Branch, Mamie and Henrietta Floyd Fanchon Paddock (Maggie Mitchell's daughters), the accomplished Dot Albaugh, and Henrietta Henderson were appropriately clothed in New Jerseys. Miss Mary Baker wore black bugles, which were blown about by intruding sea-breezes, and Mrs. C. Cooper's eye-glasses were very becoming.

The gentlemen were, of course, *en regle*. Dick Hooley had tied his beard behind his waist, so as not to impede his dancing. John Ellsler wore a full bathing suit. Hank Paddock had on, when he first appeared, his famous Panama straw hat, around the brim of which the M. A. C. are accustomed to hold their walking matches; and Frank Chanfrau's bob-tailed coat would have been a perfect fit but for a big bulge in each pocket, occasioned by the storage therein of several bottles of infallible patent medicines, two green apples gathered that day from his poplar farm, and a manuscript of Mose, which he is "recovering."

It remains but to be said that Mrs. J. W. Albaugh was the chief instigator of the invasion and the subsequent delightful frolic. And the gorgeous floral harp and a lyre, the gift of certain ladies of Cedar and Park avenues, nearly led to trouble, as the German florist who got the offerings up had inadvertently spelled the latter word as pronounced, and there was much doubt, until "Fanchon's" witty explanation, at whom this "liar" was to be flung.

CLIFTON W. TAYLEURE.

LONG BRANCH, August 7, 1884.

Caprice.

"Until Mr. Taylor's play was produced," said Legrand White yesterday, "I had made no pre-election bookings. I think, however, that Miss Maddern will play before that time, as we have many dates offered. She thinks it is the most suitable play she ever had, and certainly all hands worked hard to make it a success. She will play Caprice only this season, shelving her repertoire for the present. She may appear in no other theatre in the city before she starts on the road. You can have no idea of the number of plays we went through before Caprice was selected. The advance sale for Caprice is good."

Colville's Loss—and Profit.

"One should never despair," said Manager Colville yesterday, sitting in his sanctum at the Fourteenth Street Theatre. "When Poole and Gilmore joined me in the production of The Pavements of Paris, at Niblo's, we lost $4,000. Again, playing it two weeks in Newark and at this theatre, we dropped $4,000. The cost of producing it was $12,000—so we were $20,000 out. Having $9,000 worth of printing in addition, we did not care to throw up the play and lose nearly $30,000. John Rickaby set to work and felt sure he could make it pay. So Felix Morris and Mr. Barry, my stage manager, revised the dialogue and plot (which was originally the work of Leonard Grover and Frederick Williams) and dressed it up in good shape, making the epilogue the prologue. It is practically a new play. The two first nights in Chicago drew some $2,700. This shows that it has caught on.

"We now see our way to get back some of our money. John Rickaby is the sole owner of the play, and he expects great things from it."

A. M. Palmer's Plans.

The rumor that A. M. Palmer had secured the Standard Theatre, and that the lease had been signed, was rather premature. He has been spending most of his time at his country-seat at Stamford, Ct. A reporter of THE MIRROR met his brother, William Palmer, and asked him as to the truth of these rumors.

"I think I would know if A. M. Palmer had taken the Standard," said he. "No, he has not taken the house. He was after it, however. It is his intention to own a theatre in the city, and run it with a stock company. He has several plays ready. Among other purchases he has The Private Secretary, and a play on which G. R. Sims is engaged."

Calling upon McElfatrick and Son, the architects of the New Standard, the senior member of the firm said: "No lease has yet been given. I think Manager Duff, and not Mr. Palmer, will be the lessee. The latter was here yesterday, looking over the plans. I think the future of the house will be known this week."

Professional Doings.

—T. Henry French has gone to Saratoga for two weeks.

—Catherine Lewis' company begin rehearsals on Monday.

—Annie Clifton says with the Crimes of London company.

—Fanny Temple has joined the Wambold—A Pastor combination.

—R. B. Bouchier has been engaged for the Midnight Marriage company.

—J. E. Howe opens with H. S. Wood's combination in Philadelphia August 18.

—Charles Welch has been appointed advertising agent of the New Lyceum Theatre.

—Edmund Aumont has been engaged to play the dual rôle in Ranch 10, opening August 25.

—The English Opera season closes at the Bijou on August 30. It will have then run six weeks.

—Lillian Lewis will arrive here to begin rehearsals of Only a Farmer's Daughter on Wednesday.

—Woman Against Woman will be produced by Mayhew and Overton's company in Chicago in February.

—Dan Sully's time has been filled from August 18 to April 11, 1885, when he will return to Tony Pastor's.

—W. H. Lyell writes that he is doing a good business in the maritime provinces with The Silver King.

—C. R. Gardiner has secured Harold T. Courtney for the part of Jack Hartley, in Only a Farmer's Daughter.

—R. E. J. Miles returns to town on Saturday. He is exhibiting Mattie Lee Peloe, the Electric Girl, out West.

—A. E. Mentor, formerly musical director of the Marine Band at Washington, has been engaged by John A. McCaull.

—Julia Sheldon has been engaged for the character of Mrs. Muldoon in Irish Aristocracy with the Barry and Fay company.

—Manager Colville has some thirteen weeks of open time at the Fourteenth Street Theatre, including the Christmas season.

—Emma Jones and Frank George have been engaged for the parts of Mrs. and Major Peck in Charles Atkinson's Peck's Bad Boy.

—Neill Burgess intends visiting England with his play, Vim, next season. Harry Horn has signed for a third season with him.

—Signor Brocolini, W. S. Rising and Sallie Rebor sing at Long Branch on Monday, producing the operetta Rose of Auvergne.

—Joseph Frank will open the Only a Farmer's Daughter season at Walton, N. Y., August 25. Mr. Wheeler has started off in advance.

—Brooks and Dickson have as yet engaged no one for their burlesque company. Sheridan Roseman says it may not go on the road until late in the season.

—S. P. Cowy has been promoted to the business management of the Howard Athenæum Specialty company. He was originally engaged for advance work.

—Forney's New Opera House at Lewisville, O., has been furnished with Sosman and Landis' scenery and the Andrews' opera chair. The seating capacity is 600.

—Palmo Shrader has been secured by H. E. Leavitt for a leading part in the Adamless Eden company. The company is rehearsing at Literary Hall on Sixth avenue.

—Stella Du Vega is expected to arrive tomorrow on the *Nevada*. She will open at the New Central Theatre, Philadelphia, in R. S. Wood's combination, August 25.

—Manager J. O. Wilson, of the Masonic Theatre, Nashville, left for home with his family on Saturday. Harry Chapman is attending to the unfilled time at the Masonic.

—The rehearsals of Queens have been very satisfactory, and everything is now in readiness for the production. The cast is one of great strength. The scenery will be all new.

—A dispatch from Chicago to Samuel Colville states that The Pavements of Paris was played there on Sunday night to $1,375. The melodrama has been reconstructed and improved.

—Speaking of a member of one of his company who has lately left him, Manager McCaull said: "He is suffering from expansion of the cranium and contraction of the brain." Many people apply this descriptive language to McCaull himself.

—Earl Marble and C. D. Blake have just written and composed a new song for Little Corinne, called "Dancing 'Mid the Shadows." Corinne is at present playing a fine engagement at the Oakland Gardens, Boston.

—The Cosmopolitan Concert Company has been dissolved. The owner of the ground is now in possession of the land and building in default of rent unpaid. It is likely that the building will be used for other purposes.

—James H. Alliger, and not "James H. Allen," as the types made us say last week, will have charge of the front of the house, under Manager Tayleure's control, during the coming season of Mr. and Mrs. Chanfrau. Mr. Alliger has served Mr. Tayleure in a similar capacity during the past five years.

—The following is the list of Gus Williams' company, which opens at Racine, Wis., on Sept. 4: Gabrielle McKeon, Isabelle Waldron, Angie Griffiths, Mrs. Walter W. Fessler, Little Camille Campbell, George Bailey, Frank G. Campbell, De Loss King, Herbert Jones, Walter W. Fessler, Arthur W. Sherrill, William Hanson, Harry C. Wells, musical director; W. D. Turner, agent, and John H. Robb, manager.

PROVINCIAL.

(CONTINUED FROM FOURTH PAGE.)

to my mind much prettier, and certainly not one to the ashamed of, seeing that it is the patronymic of an old, proud Virginia family, which in antebellum days numbered its serfs by the hundred. On the other side sits Miss Robins scion of plantation lineage, and she is now in Kentucky with her mother, visiting relatives in Louisville. Notwithstanding her Southern blood, she is a Yankee girl heart and soul, and has that love for liberty which leads her to look with adoration on Bunker Hill.

From her earliest girlhood Miss Robins evinced a passion for theatrical exercises. She was never so happy as when reciting some fine descriptive piece before a large audience. Four years ago, when she told her parents she wanted to enter the dramatic profession, there was lively interest and consternation in the household. Her father had mining interests in Colorado, and he took her out to lead a cabin life in the mountains, bought her a pony, and fondly hoped that the great change in her surroundings would "banish all that stage nonsense from her mind." As a reward for his pains, he would ever and anon hear her declaiming to imaginary crowds 'midst the wildness of the rocky passes, or when she stopped to rest in "God's first temples." Seeing that it was no use to any longer stand in the way, a reluctant consent was finally granted, and so, embracing the first dramatic opportunity, Miss Robins went out to meet the world in James O'Neill's co., as Prudence Holdfast in the play of *An American King*. With her great admiration for the managerial ability of Mr. R. M. Field, she nevertheless looks forward with eager anticipation to the time when she will take to the road, come this way, and give her friends here in Zanesville an opportunity of judging for themselves as to her dramatic ability.

R. D. P.

TOLEDO.

Wheeler's Opera House (George W. Bill, business manager): The T. P. and W. Minstrels drew a packed house, 4th. Receipts about $1,000. The show was first-class, the first act being exceptionally fine. The songs by Raymond, Winter and O'Keefe and the Crescent City Quartette were applauded to the echo. The grand finale, Fun on Skates, was very amusing. The second part consisted of McNish's Silence and Fun; the Bicycle clog, George That'her in a new idea of his own, Primrose and West in their new song-and-dance, "When the Robins Sing Good-Night;" Seamon, Girard, Turner and Girard in the burlesque circus; Wood, Beasley and Watson Brothers, the musical men, followed by the afterpiece, Bad-Fed Ons, in which Billy Rice and Burt Shepard distinguished themselves as Victor Thornby and Ons.

Items: The finale of the first part, Fun on Skates, is said to be an idea of Mr. Primrose, who has just been learning the art of roller-skating at the Oakland Hotel, St. Clair.—Fred. W. Baker left Monday for New York City, to resume his position as advance for the Villas.

OREGON.

PORTLAND.

New Market Theatre (C. W. Cerorlius, manager): Ben Cotton opened July 28 to a poor house in True Devotion. The piece is called a comedy-drama, but it is rather difficult to determine what it is. The dialogue is very poor, and the acting is, if possible, worse. Irma the Waif, was presented 30th. Black Diamonds, 31st; Charlotte Thompson, 4th, two weeks; Fay Templeton, 18th, ten nights.

Items: The Nashville Students drew good houses at Mechanics' Pavilion July 28, 29 and 30.—The Tivoli Opera co. adjusted all difficulties and opened at Victoria July 28 to a full house.

PENNSYLVANIA.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Season opened Saturday evening, 2d, with the Barlow-Wilson Minstrels, to a full house. Performance first-class in every respect.

NEWCASTLE.

Opera House (R. M. Allen, manager): The season opens here 16th, with a drama called N. Y., by W. F. Mott, of Chicago. It is under the management of C. L. Durban, and the leading parts are taken by Lester Franklin and Grace Addison.

Arena: Barnum's Circus spread its canvas to immense crowds 13th.

Items: Mrs. Walter Fenlen, of the Tavernier Comedy co., is in town visiting her parents, Rev. Mr. and Mrs. Warren.—James A. Bernard, of Barnum's advertising staff, gave a free advertising panorama on Fountain House Square, which was enjoyed by hundreds of our citizens.—The Diamond Brothers, John Horner and Tom Beaty, are still in town.—Manager Allen informs me that many of his good attractions are postponing dates until after election.

JOHNSTOWN.

Union Hall: The season opened 6th, with the Barlow-Wilson Minstrels, who played to a crowded house. The performance was good throughout, and entirely new. George Wilson, in his latest act, received a round of applause. Hughey Dougherty, in his long-worded oration, made a hit. The concluding piece, a burlesque on the white elephant, with the circus trick of the drunken man in the audience who wanted to ride the trick mule, was well worked up and sold the audience generally. Bandit King, 23d; Wilbur Opera co., in Danville, 26th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): The Barlow-Wilson Minstrels, as I predicted, were greeted by a large and enthusiastic audience, 4th. They gave a very creditable first-part performance, the "Lullaby," as rendered by Mr. Wood, being exceptionally fine. Hughey Dougherty and George Wilson were received with much applause. Little can be said for the burlesques and afterpieces; they covered too much of ball-circus. Mr. Dougherty gave as a reason for this that the entertainment here, being the fourth night out, they are not yet settled down to business. The co. proceeds directly South. The following attractions are booked for August and September: Lilly Clay's Burlesque co., 21st; Rentz-Santley co., Sept. 2; Hoop of Gold, 6th and 7th; New York Opera co., 11th; Peck's Bad Boy, 18th; Catherine Lewis, 19th; Romany Rye, 21st; Planter's Wife, 29th.

McKEESPORT.

John Robinson's Circus exhibited 4th to one of the largest audiences that has attended a ring show in this city for a long time. It gave entire satisfaction, and was acknowledged to be the best that we have ever had.

White's Opera House will reopen Sept. 4, with Thomas W. Keene in Macbeth. This will be Keene's second visit to this city.

Manager White and John K. Shirley have returned from their Eastern trip, they visited New York, Philadelphia, Boston and Providence. While in New York they were the guests of Harry Rundell, of the 3 90-8 comb. Manager White has secured some of the very best talent for the coming season.

BETHLEHEM.

The Grand Opera House is almost ready for next season's business, and will be managed by C. F. Smith, as heretofore, with G. C. Aschbach as local sharing manager.

Citizens' Hall, formerly used for small shows, has been leased to the Salvation Army for one year, and the nightly meetings are drawing immense crowds of curious people. The only musical instrument used by the Army is the tambourine.

The latest acquisition to the town in the way of amusement is a Roller-Skating Rink, capable of accommodating one thousand people and as many more spectators. The institution is managed by George H. Worrall, of Elmira, N. Y., who, although accompanied by a stranger here, has made many friends, who will cheerfully aid him in making a success of his enterprise. During last week the attractions at the Rink were Professor C. Berkmith, a professional skater and jumper of rare accomplishment, and Edna McKibbon and Willie Hyde, children less than fifteen years of age, who skate with remarkably easy grace, and do a number of tricks which hold an audience in excitement. Professor Berkmith remains during this week. The children have gone to Elmira.

RHODE ISLAND.

PROVIDENCE.

Dime Museum Garden (W. E. White, manager): Week of 12th, Charles Fostelle as Mrs. Partington; week of 19th, Corinne Merriemakers; the past week, Julia A. Hunt as Floriani, in Rosenfeld's play of that name, supported by a fair co. The piece has very little merit.

Pavilion Theatre (Healy and Bigelow, managers): The Lewis Specialty co. have been engaged for another week. The attendance during the entire week past has been large, with standing room only.

Arena: Buffalo Bill's Wild West co., which exhibited at Narragansett Driving Park the three closing days of the past week, was attended by nearly 25,000 people.

Items: Providence Opera House opens 13th, with A Midnight Marriage; William Redmond and Mrs. Thomas Barry in the cast.—The regular season at the Theatre Comique, also 13th; Patti Rosa's Mirpah co. being the attraction.—Roland Reed has been visiting in the city the past week.

SOUTH CAROLINA.

CHARLESTON.

On visiting the Academy of Music, the other day, in search of theatrical news, we found it the poorest place in the city to find what we wanted—something new. There was absolutely nothing new. The scene supports are breaking down, the flats are all worn out, and the curtains are all musty and red—in fact, the whole place has an ancient smell. No one can tell when, if ever, the necessary repairs will be made. We were unable to find Mr. Keogh, and the only person on the premises was an old colored man, who knew nothing about the intended improvements.

It seems that Mr. Owens is still at Green Brier Springs, and does not intend to return before the season opens. Mr. Keogh does not know what troupes are booked. As soon as Mr. Owens puts in an appearance we trust he will go right to work and that our Academy (than which there is none prettier in the South) will be as attractive this season as it has been in the past.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Fay Templeton has come and gone. She captured our hearts and a good share of our "tin." She presented Giroflé-Girofla, 1st, La Belle Coquette (matinee), 2d, and Mascotte, 3d, the latter drawing much the larger audience. Had the stay been two nights longer (as originally billed) no doubt there would have been still larger houses. Miss Fay is a neat little woman and sings well. Her laugh is like the tinkle of silver bells, and at every expression she seems boiling over with good humor. The only unpleasant action is the almost-too-utterly-Frenchiness of her kick, which, although good for the gods (above) is gall and wormwood to mortals below. The co. is a good average, George Olmi and Harry Brown being exceptionally good. The chorus, considering their number, keep up their parts as well as any we have heard. Mr. Cleveland, the manager of the co., is a very genial gentleman.

Arena: Shaw's Silver Plate Circus, after a week of fair business, has come to grief, the tents being folded and silently carted away—by the sheriff, at the instance of Mr. Brixen, of the Valley House, and Mr. Faust, of Faust's Stables. The amount aggregates about $350. Mr. Leo (of the Leo Brothers, the only performers worthy of even passing notice) avers that the co. could pay the amount, but there is some difficulty between the proprietors which prevents this. What they will eventually do we shall see.

Wiggins' Museum, with the iron-jawed man, Signor Larvanda, is once more with us, and will have many visitors during its stay. His show is a very good one for the price of admission (25c.) It remains a week.

VERMONT.

BURLINGTON.

The Howard Opera House, under the management of K. B. Walker, will open its sixth season next month. The following are booked: Sept. 8, 9, Howarth's Hibernicon; 10th, 11th, 12th, Lights o' London; Oct. 4, William Stafford. The opera house will be thoroughly repainted before the opening.

The season, which closed last Spring with Dan Thompson as Joshua Whitcomb, was quite successful, giving Burlington people an opportunity to see such stars as Langtry, Rhea, Boucicault, Keene, Jefferson, Mather and Thompson. Langtry, Keene and Jefferson filled the house to repletion.

WISCONSIN.

MILWAUKEE.

Schlitz Park (Jacob Litt, manager): With a co. whose stellar artists were taken largely from the chorus, Mr. C. D. Hess has by no means added to his favor and glory as a manager by the past week's performances. We naturally expected something remarkable after the notices and comments that were circulated in, and we got it; but not in the manner we expected. Letitia Fritch is neither a singer nor an actress. Her voice is weak and her execution faulty. Emma Ebner shows wear. She needs rest, after which she will no doubt recover her sprightly manner and sweet voice of former days. She was overcome in the second act of Olivette, Tuesday night, and could not go on. Her part was burlesqued by one of the chorus. It is rumored, however, that the real cause of the trouble was some slight disagreement between herself and Miss Fritch. Henry Peakes is still the same old favorite, and was the recipient of much applause. Beside Miss Ebner, he is probably the only one worth commendation. Alonzo Stoddard, the baritone of the co., sings fairly, but his acting is wretched. And the tenor, Thomas Christy—you should see his legs! they are the most noticeable part of him. His voice—well, we won't say anything about his voice. Abbie Carrington and Signor Montegrillo were especially engaged for this week, and greatly strengthened the co. wherever they sang. Faust was announced for Friday night, but upon looking for the score Mr. Hess found it not, and appeared the next morning in a card announcing that the score was taken from the "wrong box" in Mexico, and its loss never discovered till now. Week of 11th, Midsummer Night's Dream will be presented by the different musical societies in the city, under the direction of Eugene Lansing. Great preparations are being made and new scenery painted for it. Week following, Rice's Surprise Party.

Items: We had a very pleasant chat with Miss Carrington during her stay in this city. She starts out with her own co. of about fifty people in the Fall; her time being mostly filled in the South and West.—The gross receipts of the Carleton co. during their week were $3,600.—C. H. McConnell, proprietor of Haverly's Theatre, Chicago, and a party of friends, came up to witness the closing performance of the Carleton co.—Mr. Harris is corresponding with Marie Prescott, with the view of engaging her for Ilma. In case he is successful, she will be surrounded with a co. worthy of her merits, and Ilma put upon the road regardless of expense.—Manager Litt, of the Park, has purchased the Dime Museum, and intends to make it a first-class place of amusement. He will pay particular attention to the variety part of the entertainment.

MADISON.

Opera House (George Burroughs, proprietor): A large and refined audience greeted the Carleton English Opera co., 6th, at the opera House. *Fra Diavolo* has the bill, and was presented in an admirable manner. The orchestra was large and well trained, the chorus excellent, the costumes superb, and the soloists good actors and polished singers. The audience was highly delighted.

CANADA.

TORONTO.

People's Theatre (J. C. Connor, manager): The Pauline Markham co. closed a successful two weeks' engagement 9th. During the second week Led Astray, Camille and Fast Lynne were presented in a satisfactory manner. Miss Markham earned several encores during the week in her excellent rendition of the leading roles. The rest of the co. acquitted themselves admirably. John A. Stevens in Unknown, week of 11th.

Summer Pavilion (W. J. Hill, manager): The St. Quinten Opera co., under new management, opened an engagement at this house 4th. Patience was the bill the first three nights, and the opera was very fairly rendered. The co. has been strengthened since closing at the Zoo. This week, 11th, J. W. Bengough's burlesque, Bunthorne Abroad, will be produced by special arrangement with the author. It will be remembered that this piece was originally performed here last Summer, where it met with fair success. The author has lately revised it, and a great deal of humor and jolly fun has been added. A good business should be done this week.

Items: The Grand Opera House will reopen the first week in September. O. B. Sheppard will continue in the management. The opening attraction will be the Kiralfys' spectacular play, *Excelsior*. Among the attractions booked are Barry and Fay, Baker and Farron, M. B. Curtis, In the Ranks, Orpheus and Eurydice, Siberia, Lights o' London, Madison Square co., Speed, Wages of Sin, Rhea, Joseph Murphy, Roland Reed, Aimee, Kiralfys' Sorbo co., Storm-Beaten, Michel Strogoff and Pavements of Paris. It is more than likely that the house will be occupied every week till after the Presidential election, as it is known that many travelling cos. will make Canada their stamping-ground until the excitement is over.

Arena: Forepaugh's Circus will appear Sept. 12. This will be the only circus that will be here, or in the Province of Ontario, as Forepaugh has paid the Grand Trunk Railway Company a large sum of money for the exclusive right to travel over its lines.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Mountain Pink Co. (Ada Gilman): Philadelphia, 18, two weeks; N. Y. City, Sept. 1, four weeks; Brooklyn, 29, week.

A Mountain Pink Co. (Bella Moore): Cincinnati, 25, week; Louisville, Sept. 1, week.

Aiber: Troy, N. Y., Sept. 15.

Augustin Daly's Company: London, England, July 19, two weeks.

Augustin Daly's Second Co.: Boston, Sept. 1, two weeks.

Agnes-Wallace-Villa: N. Y. City, August 16, week; Brooklyn, 25, week; Williamsburg, Sept. 1, week.

Alpine Rose Co.: Boston, August 21, two weeks.

Anthony's Uncle Tom Co.: Washington, August 25; week; Philadelphia, Sept. 1, week; Pittsburg, 8, week, Cleveland, 15, week; Chicago, 22, week.

Bartley Campbell's Separation Co.: Bridgeport, Ct., 28; New Haven, 29, 30; N. Y. City, Sept. 1, week; Mount Morris, N. Y., 8, week; Williamsburg, 15, week; Brooklyn, 22, week; Newark, N. J., 29, week.

Bartley Campbell's Siberia Co.: Brooklyn, 25, week; Williamsburg, Sept. 1, week; Troy, 8, week; Meriden, Ct., 15, 16.

Brooks and Dickson's La Charbonnière Co.: Philadelphia, Oct. 20.

Bertha Welby: Reading, Pa., Sept. 8; Lancaster, 9; Harrisburg, 10; Easton, 11.

Burt Oakes Co. (Walter Bentley): Philadelphia, 25, week; Pittsburg, Sept. 1, week; Baltimore, 8, week.

Boston Theatre Silver King Co.: Manchester, N. H., Sept. 1, 2, 3; Lowell, Mass., 4; Portland, Me., 5, 6; Augusta, 8; Bangor, 9 to 12; Boston, 15, week.

Bunch of Keys (Frank Sanger, manager): Brooklyn, August 25, week.

Bunch of Keys (Dudley McAdow, manager): Asbury Park, N. J., August 30.

Barnes McAuley: Oneida, N. Y., Sept. 4; Lyons, 5.

Charlotte Thompson: Portland, Ore., August 4, two weeks; San Francisco, 25, two weeks.

Clara Morris: N. Y. City, Sept. 9, two weeks; Brooklyn, Oct. 14.

Crocker's Baker's Daughter Co.: Portsmouth, N. H., August, 25; Lewiston, Me., 26; Bangor, 27; Rockland, 28; Belfast, 29; Bangor, 30; Augusta, Sept. 4; Brunswick, 5; Milford, Mass., 9; Brockton, 10.

Cassie Swain: Norwalk, Ct., Sept. 1; Middletown, 3; St. Louis, 29, week.

Claire Scott: Joliet, Ill., 12 to 16.

Called Back Co. (R. B. Mantell): N. Y. City, Sept. 1, four weeks.

C. H. Bunn: Richmond, Va., Sept. 4, 5, 6.

Charles Fostelle: Providence, 11, week; Worcester, Mass., 18, week.

Caddy of London: Philadelphia, 25, week; Norwalk, Ct., Sept. 1; Meriden, 4, 5; Brockton, Mass., 17.

Clark's Hidden Hand Co.: Elgin, Ill., 16.

C. L. Davis: North Adams, Mass., Sept. 1; Troy, N. Y., 5, 6; Newburg, 8; Augusta, Me., 9.

Cordelia's Aristocracy Co. (M. W. Hanley, mgr.): Philadelphia, August 25, week; Bethlehem, Pa., Sept. 3.

Dan's Temptation Co.: Meriden, Ct., 2.

Dion Boucicault: Cleveland, Sept. 1, week; Elgin, Ill., 19.

Dixey-Rice Burlesque Co: Chicago, 4, two weeks; N. Y. City, Sept. 1, four weeks.

Dickson's Salem Cleo: Oskaloosa, Ia., August 23 (Fair week).

Dreman Thompson: Chicago, August 25, two weeks; Elgin, Ill., Sept. 1; Rockford, 3.

Davis's Auction (Frank Gardner, manager): San Francisco, July 21, four weeks; Topeka, Kan., Sept. 5, week (Fair).

Dan Sully's Cohen Gregory (F. H. Barker, mgr.): Asbury Park, N. J., 25; Baltimore, 28, week; Washington, 25, week; Columbus, O., Sept. 1, week; Cincinnati, 8, week; St. Louis, 15, week.

Daly's Vacation Co.: Milford, Mass., 25; Woonsocket, R. I., 26; Plymouth, Mass., 27; Taunton, 28; New Bedford, 29; Fall River, 30; Williamsburg (Newport), Sept. 1, week.

Dore Davidson: N. Y. City (Comedy), 25, week.

Danny Mahoney: Portland, Me., 12, week.

Edwin Clifford Co.: Fremont Neb., Sept. 1, week.

Edwin Arnott: Dayton, O., 25, week.

Elsasser-Weston-Lee Co.: Denver, 11, week; Leadville, 18, 19, 20; Salida, 21; Pueblo, 22; Colorado Springs, 23; Cheyenne, W. T., 25, 26; Laramie, 27; Salt Lake, 28, 29.

Evans and Hoey: N. Y. City, Sept. 25, two weeks; Baltimore, Oct. 6, week; Washington, 13, week.

Effie Ellsler Co.: Sweet Springs, Mo., 11, week; Nevada, 18, 19; Louisiana, 20, 21.

Fanny Davenport: N. Y. City, Oct. 15, five weeks.

Felix Vincent's Co.: Winchester, Ind., Sept 5, 6, 7.

Frank Mayo: Philadelphia, Sept. 6, two weeks.

Florence: Chicago, Sept. 1, two weeks.

Fuller, Wilbur: Detroit, Sept. 8, week.

F. S. Chanfrau: Boston, Sept. 3, two weeks.

Frank Ward's Co. (Detroit): Cincinnati, 25, week.

Gilbert's In the Absence of the Bridegroom Co.: St. Paul, Sept. 1.

Guy Williams (J. H. Robb, manager): Chicago, August 11, week; Elgin, Ill., Sept. 1.

Gale and Snider's Bohemians: San Francisco, 11, two weeks.

Gunter's D. A. M. Co.: Providence, Sept. 4, 5, 6; Boston, 8, two weeks.

George R. Edson: Baltimore, 11, week.

Hazel Kirke Co.: Boston, Sept. 22.

Hill's People's Theatre Co., Canajoharie, N. Y., 11, two weeks; Herkimer, 24, two weeks; Utica, Sept. 7.

Harry Lindley's Co.: Carouna, Can., 11, week; Murray, 18, week.

Hanlons: Cincinnati, Sept. 1, two weeks.

Harrison-Gourlay Co.: Detroit, Sept. 1, week.

Harry Webber: Richmond, Ky., 12 to 16; Lancaster, 18; Lawrenceburg, 19 to 23; Frankfort, 24, 25; Eminence, 27; Shelbyville, 28 to 30; Paris, Sept. 1, week.

Henry Irving: Quebec, Sept. 30; Montreal, Oct. 1, 2, 3, 4.

Henderson's Co. (Chicago): Jersey City, Sept. 1, three weeks.

Hendrick-Van Boyck Co.: Cleveland, August 25, week; Decatur, Ill., Sept. 6.

Hoey or Grau Co.: Williamsport, Pa., Sept. 6, 7.

Herne's Hearts of Oak: Detroit, Sept. 1, week.

Her Atonement Co.: Williamsport, Pa., Sept. 30.

In the Ranks Co.: San Francisco, August 28, two weeks.

J. K. Emmet: Albany, Sept. 15, week.

Julia A. Hunt: Worcester, 11, week.

John McCullough: Kalamazoo, Mich., Sept. 13; Racine, Wis., 15.

James T. Rayburn: London, Ont., Sept. 2; Flint, Mich., 4; Cincinnati, 8, week.

John A. Stevens: Toronto, 11, week.

J. A. Ramsay: Indianapolis, 18, week.

Jessie Harron Co.: Savannah, Ga., 18, week.

Joseph Jefferson: Detroit, Sept. 15.

Jarbeau-Hall: N. Y. City, Sept. 15, three weeks.

Jacobs-Keogh (Freeman): N. Y. City, Sept. 1, three weeks.

Jesse James Co.: Johnstown, Pa., August 23; Pittsburg, 25, week.

Kate Claxton: Newark, N. J., Sept. 15, week.

Knights (Mr. and Mrs. George S.): Philadelphia, Sept. 1, week; N. Y. City, Oct. 20, four weeks.

Katie Putnam: Lexington, Ky., August 25.

Kennedy's Burlesque Co.: N. Y. City, Sept. 8, two weeks.

Kennedy's Sons: N. Y. City, Sept. 1, six weeks.

Kingsley's Excelsior: Toronto, Sept. 1, week.

Kettle Romance: Culpepper, Va., Sept. 5, week; Bristol, Tenn., 11, week; Abingdon, Va., 22, week.

Kelly's Mrs. Partington Co.: Louisville, 18, week.

Lillian Olcott: Easton, Pa., Oct. 20.

Lawrence Barrett: Denver, Col., August 4, week; Salt Lake, 11, week; San Francisco, 18, four weeks; Portland, Oregon, Sept. 15, two weeks.

Lord-Cushman Co.: San Francisco, July 28, two weeks; Plattsmouth, Neb., Sept. 15; Parsons, Kan., 22.

Lyndwood Co. (Tillotson and Williams): Philadelphia, Sept. 8, week.

Lights o' London (Eastern): Bangor, Me., Sept. 6; Burlington, Vt., 10, 11, 12.

Lights o' London (Western): Montreal, Sept. 1, week.

Loretta Ellans: Paterson, N. J., 11, week; Williamsburg, 18, week.

Lina Webber: Chicago, 11, week.

Lizzie May Ulmer: Boston, 25, two weeks; N. Y. City, Sept. 8, week.

Lizzie Evans: Rochester, 11, week; Pittsburg, 18, week; Chicago, 25, week; St. Louis, Sept. 1, week; Wheeling, 8, four weeks; Cincinnati, 15, week.

Lillian Brown's Jollities: St. Louis, Aug. 25, week; Louisiana, Mo., Sept. 1; Bowling Green, 2; Mexico, 3; Moberly, 4; Boonville, 5; Sedalia, 6; Clinton, 8; Nevada, 9; Ft. Scott, Kas., 10; Lamar, Mo., 11; Springfield, 12; Pierce City, 13; Carthage, 15; Joplin, 16; Independence, 18; Winfield, Kas., 19.

Louis Aldrich (My Partner): St Paul, Sept. 1, 2, 3; Minneapolis, 4, 5, 6; Stillwater, 8.

Louise Sylvester: Racine, Wis., Sept. 3, 4, 5; Streator, Ill., 6; Peoria, 8, 9; Lincoln, 10; Burlington, Ia., 11 to 13; Springfield, Ill., 15.

Lotta: N. Y. City, Sept 15, four weeks; Philadelphia, Oct. 13, four weeks.

Lyttell's Co.: Halifax, 22, two weeks.

Little's World Co.: Milwaukee, Wis., 25, week.

Lily Clay's Burlesque Co.: Wilkesbarre, Pa., 21.

M. B. Curtis: St. Paul, 28, 29, 30; Minneapolis, 31, 32, 33; Eau Claire, Wis., 35; Oshkosh, 36; Milwaukee, 37 to 39; Chicago, 31, week.

Milton Nobles: Syracuse, Sept. 1, 2, 3; Rochester, 4, 5, 6; Buffalo, 8, 9, 10; Youngstown, O., 11; Dayton, 12, Terre Haute, Ind., 13; St. Louis, 15, week; Cincinnati, 22, week.

Mme. Janauschek: N. Y. City, Sept. 25.

Margaret Mather: Buffalo, Sept. 1, week; Rochester, 15, week.

Mattie Vickers: Omaha, Sept. 4, 5, 6; St. Louis, 29, week.

Mr. and Mrs. McKee Rankin: Detroit, Sept. 1.

Mattie Williams Co.: Oskaloosa, Ia., 26, 28.

Martin Golden Co.: Mexico, Mo., 22, week.

Minnie Maddern: N. Y. City, 11, two weeks.

Mme. Cottrelly: Philadelphia, Sept. 8, week.

Mugg's Landing Co.: Providence, R. I., Sept. 1, 2, 3.

Maxwell Dramatic Co.: Mt. Clemens, Mich., 15, 16.

Mott's N. Y. Co.: Newcastle, Pa., 16.

Minnie Palmer: Buffalo, Sept. 16.

Neil Burgess: Boston, Sept. 1, week.

N. C. Goodwin: Boston (Bijou), 11, two weeks.

Newton Gotthold: Pittsburg, Sept. 3, week.

N. S. Wood: Philadelphia, 16, week; Newark, N. J., 25, week; N. Y. City, Sept. 1, two weeks; Evansville, Ind., 15, three weeks.

Nellie Boyd Co.: Quincy, Ill., 19 to 23.

Only a Woman's Heart Co.: Richmond, Va., Sept. 2, 3.

Oliver Doud Byron: Yonkers, N. Y., Sept. 22.

Only a Farmer's Daughter (Joseph Frank, manager): Schenectady, N. Y., Sept 1.

Our Colored Friend Co.: N. Y. City, 11, two weeks.

Peck's Bad Boy No. 1: Cincinnati, Sept. 8, two weeks.

Patti Rosa (Mirpah): Providence, 25, week; Worcester, Mass., Sept. 1, week; Philadelphia, 8 week; Pottsville, Pa., 15; Williamsport, 19.

Peck's Bad Boy No. 2 (Atkinson's): Steubenville, O., Sept. 5; Newburg, N. Y., 8; Wilkesbarre, Pa., 16.

Pavements of Paris Co.: Chicago, 11, two weeks; St. Paul, 28, 29, 30; Lincoln, Neb., Sept 11, 12, 13.

Power of Money Co.: Philadelphia, 25, week.

Planter's Wife Co: Wilkesbarre, Pa., Sept. 24.

Pulse of New York Co.: Philadelphia, 25, two weeks; Boston, Sept. 8, two weeks.

Queena Co. (Tillotson and Williams): N. Y. City (Union Square), 18, three weeks.

Rice's Surprise Party: Milwaukee, 18, week.

Rhea: Williamsport, Pa., Sept. 1, 2.

Robson and Crane: Lawrence, Mass., Sept. 15; Salem, 16; Crawfordsville, 17.

Rehan's 2-20-5 Co.: Boston, 18, week; Yonkers, N. Y., Sept. 1; Brockton, Mass., 11.

Rag Baby Co.: N. Y. City, 15, two weeks; Meriden, Ct., Sept. 8.

Roland Reed: N. Y. City, Sept. 8, week.

Reilly and Barry Co.: Providence, 25, week; Brockton, Mass., Sept. 8.

Rajah Co.: Quincy, Ill., Sept. 5.

Romany Rye Co. A: Columbus, O., 27.

Romany Rye Co. B: Montreal, Sept. 8, week; Williamsport, Pa., 16, 17.

Rentfrow's Patentsiders: Niles, Mich., Sept. 5; Wabash, Ind., 10, 11, 12.

Rentfrow: Philadelphia, Nov. 10, two weeks.

Ranch 20 Co.: Lansing, Mich., Sept. 4.

Richardson Dramatic Co.: Lebanon, Ind., 21, 22, 23.

Silver King Co. (Frederic de Belleville): N. Y. City (People's), 18, two weeks; Philadelphia, Sept. 1; Boston, 15.

Silver King Co. (F. C. Bangs): Harlem, N. Y., Sept. 8, week.

Sol Smith Russell: Winnipeg, 11, week; St. Paul, 21, 22; Stillwater, 25; Topeka, Kas., Sept. 8, week.

Silver Ravens Co.: N. Y. City (Niblo's), 18—indefinite.

Shadows of a Great City Co.: N. Y. City, Sept. 1.

Strathmore Co. (Haverly's): Baltimore, 25, week.

Stafford-Foster Co. (Edward Whiting, mgr.): Yarmouth, N. S., Sept. 3, 4, 5; Kentville, 6; Halifax, 8, week; St. John, N. B., 15, 16, 17, 18; Fredericton, 19, 20.

Snook and Collier's Storm-Beaten Co. (Western): N. Y. City, August 25, two weeks.

Snook and Collier's Storm-Beaten Co. (Central): Poughkeepsie, Sept. 1; Newark, N. J., 8, week.

Seaton Comedy Co.: Parsons, Kan., Sept. 16.

Sawtelle Comedy Co.: Cortland, N. Y., 11, week.

Snook and Collier's Ruth's Devotion Co.: Brooklyn (3d. Op. House), Sept. 1, week.

Tavary: Boston, Sept. 1, two weeks.

T. W. Keene: McKeesport, Pa., Sept. 4; Steubenville, O., 6.

Two Johns Co.: Easton, Pa., Sept. 12; Allentown, 13; Pittston, 14; Lancaster, 15; Norristown, 19; Wilmington, Del., 20.

Tavernier Comedy Co.: Whitehall, N. Y., 25.

Wages of Sin Co.: Meriden, Ct., 29; Boston, 25, two weeks; Buffalo, Sept. 22, week.

Wallick's Lady Clare Co.: Cheyenne, W. T., 14, 15, 16; Denver, 18, week; Salt Lake, 25, week; San Francisco, Sept. 1, four weeks.

W. J. Scanlan: Grand Rapids, Mich., Sept. 1, 2, 3; Detroit, 4, 5, 6; Kalamazoo, 8, 9.

Woodruff Book Co.: Cincinnati, Sept. 1, week.

W. L. Simpson: San Francisco, July 28—indefinite season.

Wallace Bruntell Co.: Pittsburg, 11, week.

Wanted: A Partner Co.: N. Y. City (New Park), August 25, two weeks.

Wallick-Schaefer: Uncle Tom Co.: Springfield, Mass., 14, 15, 16; Boston, 18, week; Brooklyn, 25, week; Columbus, O., Sept. 1, week.

Zazell's Hamptons and Hill's: Boston, Sept. 15—indefinite season.

Zimmerman Bros.' Co.: Brooklyn, 11, week; Boston, 25, week.

OPERA AND CONCERT COMPANIES.

Acme Opera Co.: Chicago, August 4, two weeks.

Bijou Opera Co. (Orpheus and Eurydice): Carson, Nev., 14; Reno, 16; St. Lake, 18, week.

Blanche Corelli: Buffalo, 4, two weeks.

Bostock Opera Co.: Chillicothe, O., 11, week.

Blanche Corelli: N. Y. City, August 18, two weeks.

Bijou Burlesque Co.: Philadelphia, Sept. 1.

Carleton's English Opera Co.: St. Paul, 14, 15, 16; Chicago, 18, two weeks.

Comedy Mendelssohn: Boston, August 4, two weeks; Providence, 18, week; Worcester returns, 25, week.

Catherine Lewis Opera Co.: Orange, N. J., Sept. 15; Wilkesbarre, Pa., 19; Philadelphia, 22, week.

Chicago Idea Opera Co.: New Orleans, August 13—indefinite engagement.

Duff Opera Co.: Philadelphia, Sept. 2.

Emma Abbott Opera Co.: Cincinnati, Sept. 1, week.

Fay Templeton: Spokane Falls, August 15; Portland, Ore., 18, ten nights.

Farrar-Fiedler Burlesque Co.: Bloomington, Ill., 11, week; Nashville, Tenn., 18, week.

Forti's Opera Co.: St. Louis, June 9—Summer opera.

Gaiety English Opera Co.: Asbury Park, N. J., 27, week; Newark, N. J., 28, week; Cumberland, Md., Sept. 4, week.

Hyers Comic Opera Co.: Sioux City, Ia., 11 to 14; Sioux Falls, 18, 19.

Hess Opera Co.: Chicago, 11, two weeks.

Jane Hewson (Fantine): Boston until August 23.

Jeannie Winston: Baltimore, indefinite Summer season.

Katy's Opera Co.: Indianapolis, 11, two weeks.

Lafayette's Burlesque Co.: Elmira, N. Y., 27; Savannah, Ga., Sept. 17.

Lucius Lester Opera Co.: Cincinnati, July 28, five weeks; Louisville, Sept. 15.

McGibeny Family: Janesville, Wis., 16.

Marlborough Clarke Opera Co.: West End, New Orleans, Summer season.

McCaull's Little Duke Co.: N. Y. City (Casino), August 4—indefinite season.

McCaull's Fatal Co.: Chicago, Sept. 1, three weeks; Philadelphia, 22—indefinite season.

Miller, Thos.: N. Y. City (Wallack's), Sept. 1, two weeks.

New York Opera Co.: Wilkesbarre, Pa., Sept. 10; Bethlehem, 12, 13.

Pappenheim-Fiedler Opera Co.: San Francisco, Sept. 1, four weeks.

Wiley-Gilbert Opera Co.: Rochester, August 4, two weeks; Buffalo, 18, two weeks.

Wilbur Opera Co.: Cleveland, until August 16; Akron, 23; Johnstown, Pa., 26.

MINSTREL COMPANIES.

Bates's: New Bedford, Mass., Sept. 2; Brockton, 3; Newport, R. I., 5.

Bassett Wilson: Richmond, Va., 14, 15; Hampton, 16; Norfolk, 18; Petersburg, 19; Lynchburg, 20; Rome, Ga., Sept. 1, 2.

Callender's: Parsons, Kan., 30; St. Louis, 31, week.

Cal Wagner's: Sheboygan, Wis., Sept. 11.

Dockrill and Bernivici's: Cleveland, Sept. 8, week.

Fulton's Juvenile: Ft. Worth, Tex., 29, 30.

Hyde and Behman's: Brooklyn, August 25, week; 25, Bergo, N. Y., Sept. 3.

Pfeister's: Detroit, August 4, six weeks.

Sweet and Doyle's: Troy, N. Y., 26; Oneida, 27.

Thatcher, Primrose and West's: Saratoga, N. Y., 14; Troy, 15; Albany, 16; Hartford, Ct., 18; Springfield, Mass., 19; Worcester, 20; Brockton, 21; Lowell, 22; Lynn, 23; Boston, 25, week.

VARIETY COMPANIES.

Big Four Co.: Rondout, N. Y., 18; Amsterdam, 19; Utica, 20; Syracuse, 21; Stillwater, Minn., Sept. 10.

Bayliss' Bright Lights: Chicago, Sept. 1; Pittsburg, 15, week.

George Loyal Co.: Columbus, O., 11, week; Louisville, 18, week.

Harry Watson's Weinerites: Williamsport, Pa., Sept. 11; Bath, N. Y., 17.

Howard Athenæum Co.: N. Y. City, Sept. 2; Boston, 8.

Ida Siddons' Bloodies: Boston, August 4, two weeks; Columbus, O., 18, week; Buffalo, Sept. 1, week.

Leavitt's Specialty Co.: Shamokin, Pa., 15.

Lilly-Baker Majesties: Lowell, Mass., 11, week; Providence, 18, week; Boston, 25, week.

Lilly-Baker Luminaries: Brooklyn, 11, week; Newark, 18, week.

Miaco's Humpty Dumpty: Brooklyn, August 11, week; Newark, 18, week; Cleveland, O., 25, week; Columbus, Sept. 1, week.

Pat Rooney's Co.: Saratoga, N. Y., 25; Cohoes, 26; Gloversville, 28; Newburg, 30; Meriden, Ct., Sept. 1.

Petrie-Fish Co.: Williamsburg, 11, week; Lowell, Mass., 18, week.

Rentz-Sant

profit by actors, teachers of elocution, lawyers, preachers, and others of the oratorical brotherhood.

Altogether Too Fast.

We cannot say that we take much interest in "infant phenomenons," dating our experience of them from the exhibition of the precocious daughter of Vincent Crummles, manager of the Portsmouth Theatre.

The rise and fall of many pretentious juveniles has come under our observation, and the time is not very far back when the appearance of a youthful pianist or fiddler was a subject of special notice, and not infrequently of earnest protest. The projection upon the public of misses in their short frocks and youngsters in round-a-bouts was looked upon by many as intrusive and of evil influence upon the rising generation.

That innocent era is passed, and we have reached a period when the striplings of both sexes present themselves before us not only in single files, but by battalions. On every hand immature squads arrest the attention as orators, essayists, vocalists and actors, and give us lilliputian versions of science, philosophy, opera and drama.

The system in its present development has a double action: it unduly exaggerates juvenile aspirations, and on the other hand belittles the adult witnesses of the reversal of the natural order of character. For instance, the employment of children in the performance of plays—save in extremely exceptional cases—utterly falsifies the reality of human nature and the truth of the drama. Sentiments delivered with force from the mouths of mature men and women come from infant lips with a mock delivery, enfeebling not only the language, but dwarfing the manly and heroic qualities intended to be expressed.

In fact, the serious business of the drama is travestied, and mere children, from parental vanity and the exuberance of applauding sympathizers, are made to receive the homage and to secure the tribute due to mature dignity and cultivated experience.

The employment and encouragement of juvenile performers is, we take it, a great step backward in the contemporary history of the theatre, and will show, and is showing, its fruits in letting loose upon the stage a swarm of half-fledged amateurs and pretenders whose ambition is incited not by a genuine love of art, but by the hot house heat engendered in social circles and on anniversary and other ill-constructed scaffoldings. For men's work we want men, and if full-grown virile power is needed anywhere, it is in the effective rendering of the drama in its strength and vigor.

No More Hide-and-Seek.

The bridge to Brooklyn is not built a day too soon. It was essential to the moral atmosphere of both cities, and contributory to a livelier interchange socially and in reference to the enjoyments and amusements of the two cities.

It has been only of late, and now perhaps first recorded in print, that the East River has, in many respects, formed an impassable gulf beyond which, especially as far as New York is concerned, was an unknown land, which now appears to have served as a sort of Alsatia or Sanctuary of Refuge for defaulting bankers and other offenders whither to fly and there live and spend their ill-gotten gains away from under the scrutinizing eye of employers, superiors and other detective opportunities.

Since the intercommunication of the two communities has become more rapid, it would seem as if the local habits and outgoings of the Brooklynites have passed under closer survey and furnished a better knowledge of the ways and means of flourishing householders and fast-horse owners. Distance has heretofore cast only lent enchantment to the view, but afforded the retirement in which vast hoards unlawfully acquired in New York could be safely and lavishly dispensed without suspicion or detection.

It is now more clearly seen how the two great cities form one vast community whose interests are so similar that what benefits or injures the one has like effect with the other. We want no robbers' cave so near at hand shut out from the electric light of the great metropolis.

And in regard to better things we may be proud to know that the great burgh of Brooklyn falls naturally within our domain of amusement to partake freely with us. Whatever is furnished within our borders of vivid and merry in the drama, mirthful in comedy, soul stirring in music may be shared with our fellow-citizens over the river.

Rivers have divided empires, and been made the occasion of bloody wars. Our river it may be hoped will have no freightage other than good will and amity in all the pursuit of art, and in its day of power find itself always linked firmly with the Bridge of Concord and brotherly unity. In the never-ending march from camp to camp may be heard only the bugles of love and peace challenging emulation in all that is good and noble and worthy of a lasting record!

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BUTLER, Mo.	3,000	600	Wm. E. Walton.
LAMAR, Mo.	3,000	600	Brown and Avery.
JOPLIN, Mo.	10,000	800	H. H. Haven.
WEBB CITY, Mo.	3,000	500	Aylor and Lester.
GALENA, Kas.	3,000	600	Gove and Stone.
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LEBANON, Mo.	3,000	600	Sumner Farrar.
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New Opera Hall, Toledo, Iowa.
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Knowles' Opera House, Washington, Kan.
Moore's Opera House, Manhattan, Kan.
New Opera House, Caldwell, Kan.
Opera House, McPherson, Kan.
New Opera Hall, Nelson, Mich.
Opera House, Schuyler, Neb.
New Opera House, Hopkins, Mo.
New Opera Hall, Weimar, Texas.
New Opera Hall, Orlando, Fla.
New Opera Hall, Gainesville, Fla.
Opera House, Ocala, Fla.
Opera House, Leesburg, Fla.
Pisgah Opera House, Vicksburg, Miss.
Masonic Opera House, Aberdeen, Miss.
Kyle's Opera House, Gadsden, Ala.
New Opera House, Fredericksburg, Va.
New Opera House, Beloit, W. Va.
New Opera House, Manitowoc, Wis.
Turner Opera Hall, Chilton, Wis.
New Opera House, Red Wing, Minn.
Opera Hall, Norway, Mich.
New Opera House, Allegan, Mich.
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Rink Opera House, White Pigeon, Mich.
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TELEGRAPHIC NEWS.

Goodwin's Ill-Luck.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, August 13.

The Museum, with N. C. Goodwin as Lorgnon, opened to a crowded house at the Bijou Monday night. Protectionists and four-eighty-ers were out in full force. When Goodwin, brandishing his ill-luck, exclaimed, "I cannot even win at poker," I heard a shout in a far-off voice down east by the orchestra, and there sat Stuart Robson, fairly exploding. This was my first intimation that Robson had been winning Goodwin's money.

The Museum had a large house to see Pauline. Fair house at Oakland Garden—Corinne in The Mountain. Buffalo Bill is doing an out-door show at Boston Park. Yesterday afternoon he had a large audience. He stays two weeks. Second week of Ida Siddons opened with a large audience at Park Square Garden.

J. B. Mason had a magnificent smoking-set presented him by a party of friends at Squantum Sunday.

The Smoky City.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, August 13.—Barnum and Jumbo will be $10,000 the richer when they will have shaken the Smoky City dust from their feet. At Harris' Museum the Two Orphans is running to large business; and at the Sixth Street Museum the beauty contest still continues.

Barlow and Wilson's Minstrels appeared at Library Hall the three last nights of last week. They gave a good show, and were very liberally patronized. Lizzie Evans, in Fogg's Ferry, opens the preliminary season at the Opera House, 18th.

Popular Minstrels.

[BY TELEGRAPH TO THE MIRROR.]

SYRACUSE, August 13.—Thatcher, Primrose and West's Minstrels played at the Wieting on Monday evening to one of the largest audiences ever assembled within the building. At 7:30 the sale of tickets was stopped. Many new features were introduced, and the performance throughout gave excellent satisfaction. If coming events cast their shadows before, the season here will be a wonderful one financially.

Suddenly Disbanded.

[BY TELEGRAPH TO THE MIRROR.]

NEW ORLEANS, August 13.—The insubordination at the Spanish Fort has caused the disbandment of the Salter Opera company. This is the outcome of continuous quarrelling among the principals. The house has been closed for two nights. The Acme Opera company, from Chicago, headed by Mary Beebe, opens to-night in Iolanthe.

The Rival Spectacles.

A MIRROR reporter was dispatched to Niblo's Garden to interview Poole and Gilmore in regard to their rivalry with the Kiralfys. He found the house carefully guarded in front and rear. It was only when the magic word MIRROR was pronounced that admittance was gained. A grand march was being gone through by the coryphees in undress. The handsomest woman, both in face and figure, is Pauline Hall, who plays a leading part. Very few dancers from foreign lands were visible—in fact, the dramatic corps seemed to outnumber the ballet, although Mr. Poole says that nearly 400 people will be engaged in the dances and marches. Theodora de Gillert merely walked through her *pas* in street costume.

Herman Conreid directed the whole performance. A general conversation took place between Messrs. Poole and Gilmore, Mr. Conreid and the reporter.

"Have not the Kiralfys outwitted you?" asked the reporter.

"No," answered Mr. Conreid; "but they have, through their agent and brother-in-law, Edmond Gerson, been guilty of a grave breach of honor. In January last Edmond Gerson, of London, asked me to engage him to act as an agent to procure people. I told him to go ahead, and having been authorized by Poole and Gilmore to purchase The Seven Ravens, which was and is running in Vienna, I gave Gerson my translation of the piece in order to arrange about the costumes. When he had got them he held on to them, and later transferred them to the Kiralfys. Fortunately, I did not give him my adaptation. The Seven Ravens being an old German legend, the Kiralfys are perfectly free to adapt it, but they have gone into this business out of spite and jealousy. Sieba threw the Eden Theatre into bankruptcy. They purchased the costumes second-hand, and having engaged a literary man to combine the pantomime and The Seven Ravens, spring it on the public at the last moment. The people will therefore not see Sieba as it was produced in Paris. I am not afraid of their competition, and you will find that our dramatic story is more interesting. The foreign artists engaged are lent to us by the Vienna management for six months."

The reporter then visited the Star Theatre, where, under the strictest discipline, the Kiralfy forces were being rehearsed. The male and female dancers were costumed in practice dress, and all were deeply engrossed in the work. It was noticeable that the artists and people engaged warmly applauded the successful performances of the principals. Signor Camarata, the Parisian male dancer, directed the rehearsal, going through his own part as well. Speaking of him, Imre Kiralfy said:

"I thought I could dance, but he paralyzed me. He is the greatest dancer in the world."

In reference to Poole and Gilmore's complaint of piracy, he said: "It is all rubbish. They are so jealous of us they will say anything. Edmond Gerson did not act dishonorably. We had no occasion to do so either; and because we are attending to our business, and understand it, they begrudge us success."

In Sieba there will be 430 people used, including 184 female dancers, 46 male dancers, a dramatic company and a chorus. Twenty new scenes will be displayed, several of which will be of a decidedly novel mechanical nature, and have been painted expressly for this piece by the artists. The costumes from Paris number 1,200, including 300 suits of armor. The chief dancers will be Miles. Locatli, Brianza, Milan and Signor Camarata, the second male dancer from the Eden Theatre, Paris. The most important scenes and ballets will be the triumphal entry by 400 persons; the battle scene, in which 300 people will appear in full suits of armor; the ballet Inferno, the Paradise Ballet and the apotheosis.

The cast is as follows:

Prince Harold	A. S. Lipman
Nordenen	M. J. Kennedy
Cadma	John Sack
Satur	Frank Vanhill, Jr.
Puck	Vernona Jarbeau
Sybilla	Anne Lee
Electra	Ethel Brandon
Sarama	Olga Brandon
Thora	Mrs. Selden Irwin
Eugenia	Emily Wilmot
Martin	Walter Perrigo
Cuthbert	P. H. Bradham
Sieba	Odette Tyler

These scenes are arranged as follows:

Act 1—Scene 1. Jotunland
Scene 2. The Hunting Clouds.
Scene 3. The Neptune Festival.
Act 2—Scene 1. Runenlof Castle.
Scene 2. The Boudoir.
Scene 3. Grand Battle Scene.
Act 3—Scene 1. Grand Ballet Inferno.
Scene 2. A Mountain Pass.
Scene 3. The Encampment.
Scene 4. The Prison.
Scene 5. In Paradise, Grand Ballet and Apotheosis.

"As You Like It" Under the Trees.

[FROM A SPECIAL CORRESPONDENT.]

LONDON, July 29, 1884.

As You Like It was performed under a combination of circumstances both remarkable and unique—as, properties and atmospheric effects by Dame Nature; lime-light by Old Sol; oak-tree borders and wings from acorns; the stage laid by Mother Earth;—in other words, a representation of the forest scenes of Shakespeare's As You Like It in a forest glade three hundred feet square!

There are times when your special correspondent gets in ahead of the regulars, and this is one of them. First you must know that the Duke of Argyll was bitterly opposed to the whole thing, as well as the Queen, on account of the mourning for the late Duke of Albany—which unhappy event, by the bye, has been the means of completely ruining the season here. The *Times*, *Telegraph* and *Standard*, as well as numerous other leading papers, have been almost completely dumb on the subject of this representation. Perhaps the fact that but very few free tickets were given, even correspondents being respectfully invited to buy them at five dollars each—for the benefit of the Princess Louise Home—had much to do with the vamped-up notices that have appeared about Lady Archibald Campbell's sylvan entertainment. Noting these facts, your "special" thought it would be a good scheme to pop in ahead of your brilliant "regular," Mr. Oakey Hall, and manage to provide you with a detailed account of the affair.

Recently returned as I was from the States, and literally rocking with American spunk and energy, I went, and send you a report of the first and only open-air rendition of As You Like It. I dropped in on Hermann Vezin (the Jacques of the occasion), an old friend. I departed with an invitation to dinner at eight. E. W. Godwin, the head, heart, lungs and bowels of the whole show, was to be there. We dined. I fenced for an invitation. Impossible. At last—the gods be praised!—being an actor and high up in the good graces of E. W. G. as a stage manager, he condescended to suggest that if I would dress as a lord I could come down and help him through with his arduous and onerous duties. I jumped at the offer, and thus it is THE MIRROR has what no other paper can have—an account by an eye witness; for I can swear that I was the only man in the remotest degree connected with the press at Coombe on the afternoon of the 26th of July.

The idea of having a play in the open air, in a real wood, was broached to Mr. Godwin by Lady Archibald Campbell in the Spring, when she asked him whether he would edit the play, rehearse the company and manage the whole business. This he consented to do, and gratuitously, and from that period gave his time day after day to insure a successful issue—directing the rehearsals in London and in the country, selecting the greater part of the company, superintending the dresses, planning the auditorium, blocking out the stage, selecting the ground, and even giving private coaching to certain of the actors. No one—not even Mr. Hermann Vezin—ventured to interfere with the lines laid down by Mr. Godwin, who introduced the Gentlemen of Estate who were described in the first act as visiting the Banished Duke—restored Sir Oliver Martext, as also all the speeches of Jacques and the First Lord, thus giving Mr. Vezin new study and an opportunity he had never yet had.

The arrangement of the curtain and even the color of the drapery of the auditorium were his doing, and the writer can vouch for it that there was no spot of inharmonious color, which would now and then creep in during rehearsals, that was allowed to remain.

The stage was practically *ad lib.*; but a space of about forty feet wide by seventy deep was enclosed between sage-green walls and curtained. Three hundred chairs were ranged in tiers to a height of some seventeen feet at the extreme back. The stage itself was the forest glade, and wings were contrived by clumps of low bushes and faggots, which, dodged up with ferns and moss, looked as if they had been there for the last hundred years. On the L. U. E. a vista was left which enabled the audience to see a park-like meadow a quarter of a mile in the distance, with woods beyond—a *coup d'œil* of unsurpassable beauty, and where at the proper time the deer was killed and rushed on to the stage by a shouting troop of foresters, and the unaccompanied glee trolled forth. The curtain of sage-green, in sweet harmony with all around, was lowered into a trench hidden by a bank of ferns at the commencement of the piece, and raised at the ends of the acts.

Here is the full and correct cast:

COOMBE HOUSE.

NEW JULY, 1884.

The Forest Scenes of William Shakespeare's Play of
AS YOU LIKE IT.
Arranged and produced under the direction of Mr. E. W. Godwin.

Duke	Mr. Charles Fulton
(By permission of Mr. William Barrett.)	
Amiens	Mr. Joseph Tapley
Jacques	Mr. Hermann Vezin
Oliver	Mr. Beauchier
Jaques de Bois	Mr. H. De Cordova
(By permission of Mr. Edgar Bruce.)	
Adam	Mr. George Fosa
(By permission of Mr. William Barrett.)	
Touchstone	Mr. Elliot
(By permission of Mr. and Mrs. Bancroft.)	
Sir Oliver Martext	Mr. L. Marcus
Corin	Mr. H. De Cordova
(By permission of Mr. Edgar Bruce.)	
Silvius	Captain Liddell
William	Mr. George Fosa
(By permission of Mr. William Barrett.)	
First Lord	Mr. Claude Pennoyer
Second Lord	Mr. J. Marshall
Head Forester	Mr. Pease
Gentlemen of Estate	Captain Atkinson Mr. E. Levitt Mr. A. Yorke Mr. F. W. Pulling Mr. A. Hilton Mr. C. Raton
Shepherd Boy	Master W. Phillips
Orlando	Lady Archibald Campbell
Celia	Miss Augie Schiettet
Phebe	Mrs. Plowden
Audrey	Miss Fulton
and	
Rosalind	Miss Calhoun
(By permission of Mr. and Mrs. Bancroft.)	

Attendants, Huntsmen, Foresters, etc.

The Music under the direction of Mr. Malcolm Lawson.

Acting Manager, Colonel Gordon-Alexander.
Assistant Manager, Mr. Percy Armytage.
Costumiers, Messrs. S. May & Co.
Perruquier, Mr. Clarkson.
For the benefit of the Princess Louise Home.

Some of the artists were amateurs—the large majority professionals. To give you my honest opinion, it was unquestionably one of the most beautiful and perfect realizations of the finest pastoral play in the English language at which it has ever been my privilege to assist. The only difficulty I experience in writing of the thing at all is to avoid gush. On arriving at Coombe I was presented to Lord Archibald by Mr. Godwin, and told him frankly why I had come. I was received by him with great courtesy, and having insisted on our eating a right good English lunch, he thanked THE MIRROR through me for the interest it took in the affair, and begged me to make myself at home. I soon donned a Lord's dress, and was thus enabled to wander at will all over the stage. It was my first and only appearance as a "super," and I must confess I was very proud of my performance.

To speak of the performance in detail is difficult, for where all were so good it seems both invidious and unfair to particularize. Your lady readers will, I am sure, be curious to know what Lady Archibald is like and what she wore. Well, a tall, slight, but very graceful woman, with a pale, intellectual face of much beauty, crowned oddly enough for the Orlando of the auspicious occasion, is quite young, with light brown hair thickly streaked with grey. Her dress was of stamped olive-green velvet; the high boots meeting the trunks so that no spec of silk hose was visible; drapery of the same hue winding about the figure completed a picture of Orlando which was good enough to be designed by E. W. Godwin—so it was! Rosalind was in brown—indeed, all the colors in the dresses were so chosen as to convey the idea they were *apropos* of open-air wear, had indeed been worn for a considerable time, and were amply used to sun, wind and rain.

Lady Archibald played Orlando. It was no well-trained amateur repeating certain stereotyped gestures and ladling out lines with labored and unnatural emphasis. She played and helped in a valuable and most satisfactory way to build up the part of Rosalind, enacted, with a charm and brilliance of dramatic characterization I have never seen surpassed, by Miss Calhoun, whose beauty and genius, it is pleasant to be able to say, were produced and perfected in the United States of America.

I must not occupy your space by commending in detail the rest of this singularly perfect cast. The Audrey of Miss Fulton was remarkable, fairly convulsing the aristocratic, and for that reason usually self-contained, audience.

To an actor like myself the Jacques of Hermann Vezin, that brilliant and scholarly Philadelphian, was the sparkling diamond in this rare collection of bright Thespian lights. His elocution was as perfect as ever, and—well, he is the only Jacques I ever saw. Why doesn't America insist on seeing this fine artist in a round of legitimate?

The Prince of Wales, the Crown Prince of Prussia and the Princess of Wales, in person, congratulated Mr. Godwin and thanked the artistes. I was an ear and eye witness of the warmth and earnestness of the Princess' praise. It was more than deserved.

Buchanan is coming over to the States. Possibly I may induce him to return with me. I am going to the private rehearsal of Derrick's Twins, and will send you a few lines about this latter novelty before I post this, just in time for the quick mail in the morning.

FRIDAY NOON.—Twins is a disappointment to us all—a one-part piece, and very much the reverse of funny. I fear plucky Mrs. Conover will not get any money out of it.

TSIAN RUAM.

Queens.

Mr. Williams, the financial partner of Mr. Tillotson in his theatrical enterprises, is a Chicago gentleman of considerable wealth and remarkable patience. Both have already been tried by Mr. Tillotson and his play of Queens, as Belmont's Bride, the same drama, was managed by Mr. Tillotson and financed by Mr. Williams on the road last season. A complete and expensive company took the play from Chicago to San Francisco, and though monetary success did not follow, all obligations, and they were pretty heavy, were promptly met by Mr. Williams and the company brought safely home. It is understood that Mr. Tillotson has made many important alterations in his play since he called it Belmont's Bride, and that it is now a strong and interesting work.

The Union Square Theatre has been taken for seven weeks, at a weekly rental of eighteen hundred dollars. All that Messrs. Williams and Tillotson get for this are the theatre, the stage hands and the ushers. In the matter of salaries the expense is very great: Ellen Plympton, who plays the leading male role, receives $250 a week; Lillian Spencer, who plays the heroine, gets $150 a week; Sadie Martinot, who acts the principal comedy part, receives the same salary. The salary list is expected to reach $1,500 a week.

Harrigan's Plays, New and Old.

Edward Harrigan is busily rehearsing his travelling company, which opens at Bridgeport, Ct., on Monday next. Dan's Tribulations and Cordelia's Aspirations will be played alternately. Mr. Harrigan has personally attended to the selection of the company. Joseph Sparks will play Dan Mulligan, Mrs. Van Deeren, Mrs. Mulligan, and Nellie Jones, Mrs. Lochmuller.

"The road seasons under Mr. Hanley's management have been very successful from a financial point of view," said Mr. Harrigan. "The companies, as a whole, have given very fine performances of my plays."

Speaking of the approaching season at the Comique, Mr. Harrigan said:

"Investigation, in my humble opinion, will surpass anything we have yet produced. What is the plot? Well, we all know of the abuses in a great city, and that reformers are ever rising up with schemes to abate them. In Investigation I shall show up, satirically, several matters that need reform, and then satirize the would-be reformers. At the opening of the play, one Bernard McDonough, who is engaged in glue manufacture, at Hunter's Point, is charged by near-by residents with maintaining a nuisance. The tenement district, known as Mulberry Bend, also receives my attention. Some real estate in the district is owned by a bed-ridden landlord, who has placed the management of his property in the hands of an agent named Flynn. This Flynn has become so accustomed to playing the landlord that he really believes he is the owner and acts accordingly with his 'tinintry.' (Mr. Hart is Mc Donough and I am Flynn.) To examine into these and like cases, an Assembly committee visits the city, and meeting McDonough, the members recognize in him an old townsman from Ireland. Of course they cannot report upon him, and so devote their attention to other abuses. In the course of their adventures I introduce them to queer places, and they go through some funny experiences. Mrs. Yeamans will have a strong part—an aspirant for stellar honors in the drama. She aches to appear as Juliet, and is a type of the *passee* stage-struck woman. I have also introduced choruses by pretty girls—something new to Comique productions. Mr. Braham is devoting special attention to this department.

"There are two good female parts in the daughters of Mrs. Tugg (Mrs. Yeamans), Sarah and Belinda—one being a sensible cookery-school girl, the other a lover of dime novels, being ambitious to shine as an authoress. The weekly blood-and-thunder publications will thus be shown up. Through all these things some phases of city character will be depicted which have not heretofore been seen on the stage of the Comique, and they will all stand out in relief."

Calls.

The company engaged for the Haslons' Voyage en Suisse will assemble for rehearsal at the Grand Opera House, Cincinnati, on August 25, at 11 A. M.

Chapman and Sellers' Her Atonement company will meet for rehearsal at the Grand Opera House, this city, on August 25, at 11 A. M.

The company engaged to suport William Stafford and Evelyn Foster will assemble at the office of the Nova Scotia Steamship company, "T" wharf, Boston, on Saturday, August 23, at 10 A. M. Rehearsals begin at Yarmouth, Nova Scotia, on the following Monday.

Haverly's Michel Strogoff company will meet for rehearsals at the Fourteenth Street Theatre on Wednesday, August 20, at 12 o'clock.

Professional Doings.

—John J. Ruddy goes with John McCullough's company.

—The Falka road company is being organized at the Casino.

—Genevive Reynolds will remain at the Casino permanently.

—Gustavus Collins leaves the Bijou on Sept. 1 to join Catherine Lewis.

—Leo Marks goes on the road as business manager for Patti Rosa.

—Locatelli, the danseuse, who arrived here last week, will appear in Sieba.

—The Summer opera snaps are coming in one by one. The greater number paid salaries.

—N. D. Roberts has been re-engaged by John Stetson. He will manage Monte Cristo.

—George Charles is engaged with the White Slave company, and not with the Romany Rye party as reported.

—Victory Bateman has been specially engaged to play Gertie Heckett in No. 1 Romany Rye company.

—Nellie Haywood cancelled her engagement with the Mestayer company to accept one with Our Colored Friend.

—Many changes are being made in the Comique company this season.

—Scott Marble has joined the Knights at Asbury Park, where they are rehearsing Over the Garden Wall.

—James E. Murdoch and his daughters, Ida and Fanny, are spending the Summer at Pigeon Cove, Mass.

—Bartley Campbell is marshalling his forces at the Grand Opera House, where rehearsals of all of his plays are held daily.

—Adeline Stanhope will probably remain in the city until after the election. She has several offers of jobbing until that time.

—Charles Benson has signed with the phrenologist, B. F. Pratt, for a five years' tour of the world, beginning next November.

—M. B. Curtis, Frank Mayo and Donald Robertson have been investing largely in terra-cotta models of themselves in character.

—Josie Crocker has been engaged to play the leading character in the Crimes of London company which opens August 18 at Asbury Park.

—Some city managers maintain that the proposed production of operettas at Koster and Bial's is a violation of the theatrical license.

—The lease of the New Lyceum Theatre to Gustave Frohman is for ten years. Two divines are booked for dramatic instruction there.

—The Carleton Opera company will be strengthened in Chicago by Dora Wiley and Richard Golden. Alonzo Hatch joins it on Sept. 1.

—Albert Klein has re-engaged with Shook and Collier for the Lights o' London company. Mr. Klein has been three seasons with this combination.

—Dan Sully's manager, E. A. Banker, presented the star on Saturday night with a gold-mounted cane. Mr. Sully appears on the 16th at Asbury Park.

—Since the opening night of Caprice, the well-known faces of the Madison Square business management and staff have been noticed among the audience.

—The Distrust company will include Fred. R. Wren, Edward Warren, William M. Dell, Louis Hendricks, Helen Tracy, Susie Russell and Nelly Lingard.

—Doré Davidson will produce A Russian Romance and other plays at the Comedy Theatre in the latter end of this month and the beginning of September.

—Nat Goodwin has the sole right to play Confusion. He will make it the chief feature of his repertoire. Alfred Fisher, of the original cast, goes with him.

—It is improbable that Miles and Barton will produce Madame Boniface this season. If they do not, Catherine Lewis will present it on her first visit to the Metropolis.

—W. F. Rochester has severed his connection with the Ford Opera company at Uhrig's Cave, St. Louis. After spending a week in Chicago he will return to this city.

—Tony Pastor reopened his travelling season at Saratoga Springs on Monday night. Harry Sanderson writes that it was a banner house, and a good deal of money was refused.

—Charles Hoyt has declined nearly fifty offers to write plays for stars. After finishing his play for C. B. Bishop and A Parlor Match for Evans and Hoey he will write no more this season.

—Mlle. Eugenie Strassburger, formerly with Laureys, the costumer, has opened an establishment at No. 420 West Sixty-first street, where she is prepared to furnish designs for stage and street wear.

—Miriam O'Leary, a cousin of Joseph Haworth, will play the leading female role in Twins. Several city managers desired to engage her, but her contract with Manager Field could not be cancelled.

—John H. Havlin produces His Wonderful Book at his Cincinnati theatre on August 31. He announces it as something very novel—"you cannot grasp the idea; you must see it." Scott Marble is the author of the Book.

—Four members of the Louise Lester company have arrived in the city. They informed a MIRROR reporter that they were unable to secure their salaries, although champagne suppers were in order with the management.

—An entertainment given at the Avon Beach Hotel, Bath, L. I., for the benefit of the hotel orchestra, was a decided success. Recitations by William F. Burroughs, vocal and instrumental music by the Weber Male Quartette and J. S. Pattison, were the principal features.

—Donnelly and Kerker may open for a week with their English Opera company at the Fourteenth Street Theatre when the Bijou season closes. If they come to terms with Manager Colville, they will produce three operas for two nights each—Chimes, Fra Diavolo and Bohemian Girl.

—A little question of precedence was adjusted at the Bijou Opera House on Saturday. George Appleby, who sings Lorenzo, desired his name to be placed at the foot of the bills with the prefix "and." Alfred Wilkie, who sings Fra Diavola, naturally objected. The management ignored Appleby.

—On August 18 Koster and Bial's renovated music hall will reopen with an operetta by F. W. Clifton, called Love in the Days of Charles II. The piece is now in rehearsal. Signor Imano, Walter Hampshire, F. W. Clifton, Laura Bell and Sophie Hummel have been engaged. Other novelties of the same nature are in preparation.

A Playwright on Play-writing.

The *Pall Mall Gazette* is publishing a series of articles by well-known English dramatists on the subject of play-writing. The last is from the pen of W. S. Wills, who says: "To rise above melodramatic dialogue and conventional characterization—the echoes of other plays—I believe the essential process in writing a play, the mechanical stages being past, is to write from within the life of the character; never to speculate, alone, on what such character would do or say in the circumstances. The author must identify himself with person and situation. If he be of the emotional temperament, he will have a world of mental experiences at command, by aid of which he can so identify himself with his creations. From impressions of suspense, of jealousy, distrust, attachment, anger, left upon our memories, having actually entered our memories, we can generalize and absolutely conceive a given emotion, so as to work from within outward, and be what we would portray. If an author be unable to work on this method, I am convinced that there is no other by which he can arrive at the genuine human quality which alone finds response in the hearts of others. If a character be treated as a problem, it must come out a piece of mechanism without a pulse. Those apparent inconsistencies, those rapid contrasts of feeling, those outward symptoms of emotion within are beyond theory. A playwright may take a month guessing how his proposed character would think, speak and act, and he would only produce a carpentered thing at last. He may appropriate worn and popular types, and dance his marionettes with a certain attractive skill, but the life is not there. By identification with person and situation, the imagination awakens, and the true perception may come at a flash. As regards the effect of structure upon the internal substance of a play, I believe it to be impossible to depict character with truth and warmth in an elaborate melodramatic construction, where plot becomes a tyrant, where nature is in shackles of pulley and spring, and life fossilized into necessarily manufactured talk, clipped and pointed and fitted in its place. Contrivance is betrayed, and there is an oppressive sense of rigid destiny rather than the interest of apparently wayward fortune. Nothing fine can expand in the atmosphere. True humor, pathos, psychology, would be trampled to death by the crush of facts and the chevy of events. These qualities find their apt field in a simple plot, short to relate, which naturally falls into its sequent acts like crystals.

"It is generally the lot of the popular dramatist to write for a special theatre—a good, an easy, and a happy lot. During the progress of the work there are maturing consultations. His judgment is aided and reassured. His responsibility never galls him, for it partly rests upon other shoulders. There is a stimulating excitement in the sympathy of many who have a common interest. The completion of the drama and its date of production are in full view holloa. The various qualifications of the ladies and gentlemen who will form his team are well in his mind's eye. From this knowledge, perhaps, there may arise a proclivity to reproduce the types in succeeding plays found so appropriate and triumphant before; to fit the actor with a similar suit because the last was so effective, forgetting that the materials once forming a success are worn, and the least likely to attract again under whatever guise they reappear. Besides, there is a temptation to give a character filled by some leading actor a range too wide for its stamina, or to introduce an unnecessary part so as to include some member of the company. Here then is an excrescence, that unsympathetic drag upon a play never grateful to either an actor or an audience. On the whole, however, the advantages to the author retained by a special theatre are solid and enviable.

"If by what is called a one-part piece is understood a dramatic canvas on which there is one central figure; that in it all that is human is isolated, while the figures surrounding are unreal daubs or shadowy sketches, the monstrosity must defeat itself—there can be no dramatic illusion. Between every speech of its own the character ceases to exist. A fine part has not self contained firmness alone, but is stirring and touching in relation to its surroundings, just as color, though it may be the life of the picture, depends for its beauty upon the neighboring harmonies. Cram in the one part eloquence, passion, splendor of diction, without the adequate fitness about it—the vital ministering support—it must collapse and break up. The actor is but a magnificent puppet himself.

"A one-part piece in its large sense tends, I think, to grasp of treatment and artistic result. Its requirements seem to act favorably upon the work of the dramatist. The limit of time for which an audience can enjoy a performance is unhappily very narrow; it cramps the due development where there are several characters to be impartially embodied. When, however, the by-characters, true as far as they appear, natural so far as exposed, support and feel the situations chiefly occupied by an impression full length, the dramatist is then enabled to eschew fatal monotony, and while varying, contrasting and perfecting the moods of character, obtain sufficient space for gradation. In fact there is time to transfuse this pregnant part throughout until it becomes the soul of the piece. Doubtless there are to-day many counter-attractions to the serious drama. We are a laughter-loving people, and if tickled are not too fastidious. The stimulus of melodrama, like new brandy, somewhat dulls the public palate to all delicate savours of art. We all crowd with pleasure to delightful musical burlesque, which possesses the twin charms of wit and popular melody. Of farcical-comedy —and by the term I would not imply the slightest disparagement—there is a perennial supply. Nevertheless, there is always in certain theatres an area for work, more thoughtful, more human, and of less superficial interest, and when such work appears there will also be found an appreciative and paying public. I fully believe that the drama in these modern days may clothe itself in poetry with a most popular result. But the poetry must be dramatic—it must be animated still by the human quality, which can only be quarried from the human heart; nor does the more elevated form of thought and language alienate it from those laws of mind which are never sentimental, never to be calculated, only felt. Poetry and rhetoric, however fine, which are not the outcome of this process from within which have not the heart, life, and veneration behind, are an impertinence and intrusion, the mere mouthpiece of the author. Not steam hammers could express from them one drop of blood, one beat of sympathy. They may elicit cold admiration as literature, but they are not dramatic poetry, and ensure dramatic failure. These remarks of mine contain no censure on existing work, nor do they point to any individual—they are simply the vehicle of my sincere views."

Bartley Campbell's White Slave will open the season at the Grand Opera House, Saturday evening, August 16, with the following well-known people in the cast: Isabel Morris, Josie Loane, Emily Baker, Jennie Morton, Mrs. Frank Foster, Clara Downs, Frank Roberts, Thomas F. Burns, Frank Foster, Charles White, Charles Webster, Ignatius O'Byrne, Joseph Weldon, Thomas McCartney, Powell Clarke and Little Willie. Harry Kennedy, manager; Pierce Jarvis in advance.

Craig's Western Circuit.

The following is taken from the Kansas City *Times*: "The engagement of The Romany Rye combination, which closed at the Gillis last evening, was the most successful ever seen in Kansas City, the audiences throughout remaining large and the proceeds for the performances footing up $[illegible]. The receipts in detail are as follows:

Tuesday	$[illegible]
Wednesday matinee	[illegible]
Wednesday	1,[illegible] 50
Thursday	[illegible]
Friday	1,[illegible] 80
Saturday matinee	803 25
Saturday	1,[illegible] 70
Total	$[illegible]

"The attendance at the matinee yesterday afternoon was remarkably large. The house was packed from the orchestra to the gallery, and besides the 1,663 who gained admission to the theatre, over 200 were turned away. This, taken in connection with the fact that the matinee at the Coates house was fairly attended, is an excellent indorsement of Kansas City's merit as a 'show town.' It will be observed that The Romany Rye failed to open Monday evening as announced, owing to a failure to reach the city in time."

The following week the company played at Topeka and St. Joseph (two nights each) with the following result: At Topeka, Monday, $[illegible]; Tuesday, $324 20; total, $1,[illegible] 50. This gratifying result was doubtless owing to the fact that the Grand Opera House will seat 500 more people than the opposition house, and is on the ground floor having exits on all sides, and that the citizens have no fear of attending this popular place of amusement when large crowds are assured. At St. Joseph, Friday, $741 85; Saturday matinee, $415 20; Saturday night, $[illegible] 25; total, $2,[illegible] 30, making a grand total of $[illegible] for nine nights and two matinees.

Notwithstanding the fact that I am booking unprecedentedly fast, I have a few more available dates open at each of my theatres, and am desirous of booking a few more first-class attractions; none others need apply. The fact that I have fifteen week stands already booked at the Gillis, several of which only played three nights at the Gillis last season, should be abundant proof that Kansas City has established herself as a "week stand" city, at least when companies play a week at the Gillis which is situated in the very heart of the city, within five blocks of fifteen hotels, and accessible to the entire resident portion of the city by means of the street railways that pass the doors. The season of 1883-84 was the most successful ever known at St. Joseph and Topeka. CORYDON F. CRAIG, Kansas City, Mo.

N. B.—I have erected a large number of eligibly located "opposition" bill-boards in Kansas City, and am prepared to do a general bill-posting business. Circulars take notice.

CAUTION TO MANAGERS

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